

In Person  
**BOX OFFICE**

A Personal Appearances  
Supplement

SECTION TWO

# The Billboard

APRIL 24, 1948

*Smash Success!*

on recently concluded  
CANADIAN TOUR  
of ONE-NIGHTERS

... every date on this  
tour went solidly into  
percentages.

*a Sensation!*

... on Fred Robbins' ONE-  
NITE STAND at CAR-  
NEGIE HALL CONCERT  
APRIL 9

(presented by Ernest Anderson)  
... a performance that  
really rocked the hall

*Booked Solid thru May*

... on a series of theatre  
and one-nighter dates—  
watch HAMP set more  
sensational record grosses

*... and on the Air  
By Popular Demand*

MBS Coast to Coast  
Every Saturday for  
U. S. Treasury

*Your 'GO' Sign*  
**TO BOX OFFICE DRAW**



*Lionel*  
**HAMPTON**

*and his Orchestra*

EXCLUSIVE MANAGEMENT

**ASSOCIATED BOOKING CORPORATION**

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JOE GLASER, President

CHICAGO, ILL. 34 W Randolph St

**DECCA  
RECORDS**

# AMERICA'S NO.1 BAND ATTRACTION

## *proves it again!!!*

...on ten one-nighter concert dates

LOUISVILLE, KY. ....	\$11,089
GRAND RAPIDS, MICH. ....	13,923
POTTSTOWN, PA. ....	7,800
MONTGOMERY, ALA. ....	6,554
KNOXVILLE, TENN. ....	7,300
MAHANAY CITY, PA. ....	9,633
NASHVILLE, TENN. ....	8,492
MILWAUKEE, WISC. ....	10,200
SAGINAW, MICH. ....	8,522
WASHINGTON, D. C. ....	11,228



# Vaughn Monroe

and his Orchestra

The Vaughn Monroe Show  
for Camel Cigarettes

CBS Coast to Coast

Saturdays 9:30-10:00 P.M., E.S.T.

RCA  
VICTOR  
RECORDS

EXCLUSIVE  MANAGEMENT  
**Willard Alexander**  
INC.  
30 ROCKEFELLER PLAZA  
NEW YORK



Direction:  
**MARSHARD MUSIC**

## Personal Appearances Supplement

Section Two, April 24, 1948

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# Running a Successful Night Club

The industry's top operators outline their formulae: A definite policy, customer relations, live exploitation and advertising, careful selection and grooming of talent are factors . . . not to mention working 7 days a week, unless you're in Philadelphia.

"HOVER'S in clover," people say, and when they ask me for the secret of my success I usually reply that I'm just lucky. Actually, it took me 20 years to gain the know-how of running a night club.

I bought Ciro's in 1942. Today, Ciro's is one of the most highly publicized firms in the world, receiving more space in newspaper and magazine columns and more mentions on radio and television shows than almost any other. It is a natural for publicity. The name has become synonymous with Hollywood glamour and intrigue—and also fight. Over \$1,000,000 a year is spent on it.

We spend approximately \$125,000 a year on publicity and advertising. We take all the space we can get in Los Angeles newspaper ads, and advertise as well in the trade papers. Approximately \$25,000 a year is spent on advertising, \$15,000 on publicity and \$85,000 on special exploitation—

which includes sending gifts to our regular patrons, movie stars and other celebrities.

## A Good Story

In publicizing Ciro's we consider the viewpoint of the newspaper man who is interested in giving free space to a company only if there is a good story there. Altho Ciro's is a natural for publicity, we leave very little to chance, taking advantage of every worthwhile situation. Particularly we try to create interest in each new opening. For example, when Mitzi Green was to open at Ciro's, it was learned that Raymond Duncan, Isadora Duncan's brother, had come to Los Angeles. He is always a good bet for publicity because of his habit of wearing a Greek toga. I threw a big dinner for Duncan at the opening during which he pored with Mitzi Green. The combination of the two—the child star who has made good, and

Ciro's actually runs in the red . . . but, oh, those five sidelines!

by

H. D. HOVER

H. D. Hover, Owner-Operator, Ciro's, Hollywood



Duke Ellington  
he draws the music mob.



Joe E. Lewis  
his Ciro's Joe Ann.



Mitzi Green  
a Lewis interpretation clicked.



Harry Richman  
for him a swimming pool.



Jerry Lester  
he's a top-to-tail star.

Isadora's toga-garbed brother—made an irresistible picture for the newspapers. The picture and story hit the front pages the next day.

Included in our \$85,000 budget for special exploitation are such gifts as lipsticks to both men and women patrons (the men like to give the gifts to their fem friends), fountain pens and cigarette lighters. Any regular patron of Ciro's is apt to receive such gifts in his mail. For each new attraction, I throw a big party at my home for over 200 people—namely motion picture celebrities and the press. For Harry Richman, for instance, I gave a swimming party.

## New Decor Every 18 Months

My formula for satisfactory customer relations is simple: Give the patron the best of everything that money and prestige can buy. To make sure that customers will want to come to Ciro's, we endeavor to provide the finest entertainment we can get, the best food and two orchestras. We strive to create the most pleasant possible surroundings for our customers. I have the room redecorated approximately once every 18 months.

Altho most of the patrons are my friends, I work on the theory that they come to enjoy themselves, not to see me. I believe that any time the owner of a night club thinks that people come merely because they like him, or want to see him, he makes a mistake. There should be a certain friendly aloofness on the part of the night club operator. If a fellow comes

in with his girl and wants you to sit at his table, sit there for a few minutes—but don't plant yourself there for the evening.

Patrons want the best you can give them in entertainment, food and atmosphere. Our budget for shows and music runs from \$3,500 to \$8,000 per week.

## A Definite Policy

I believe that every night club should have a definite policy and a special type of clientele to which it caters. Without such a policy you're sunk. The night club operator must decide whether he wants a large or a small room, a floor show, or just music, and so on. I decided on a small, intimate room and two floor shows an evening. We select our entertainment with the clientele in mind. I would attract always in mind. As a result, Ciro's has developed into one of the most exclusive night clubs in the country.

We base our records on gross business. One orchestra leader with a national reputation is a man whom I shall never again sign for Ciro's because he draws the chili bowl crowd which doesn't spend much per person. In addition, I have learned long ago that the graciousness of a performer has as much to do with his success at a night club as his talent. This particular orchestra leader wouldn't smile at the audience. See Running a Night Club, page 50!

Key Thompson and the Four Williams Brothers  
... they busted all records.





# A Decade of Band and Singer Toppers with America's College Kids

As determined in the annual poll of colleges conducted by The Billboard

## College Poll Winners—1938-1948

YEAR	FAVORITE BANDS	MOST PROMISING NEWER BANDS	FAVORITE MALE SINGERS	FAVORITE FEMALE SINGERS
1938	Benny Goodman Tommy Dorsey Hal Kemp			
1939	Artie Shaw Kay Kyser Tommy Dorsey		Bing Crosby Jack Leonard Kenny Baker	Bea Wain Ella Fitzgerald Ginny Simms
1940	Glenn Miller Kay Kyser Tommy Dorsey		Ray Eberle Jack Leonard Bob Eberly	Bopnie Baker Ginny Simms Ella Fitzgerald
1941	Glenn Miller Tommy Dorsey Kay Kyser	Vaughn Monroe Will Bradley Charlie Spivak Bobby Byrne	Frank Sinatra Ray Eberle Bob Eberly	Ginny Simms Helen O'Connell Helen Forrest
1942	Glenn Miller Tommy Dorsey Harry James	Hal McIntyre- Claude Thornhill Vaughn Monroe Charlie Spivak	Ray Eberle Frank Sinatra Bob Eberly	Helen O'Connell Marion Hutton Ginny Simms
1943	Harry James Tommy Dorsey Glenn Miller	Hal McIntyre Stan Kenton Vaughn Monroe	Frank Sinatra Bob Eberly Ray Eberle	Helen Forrest Helen O'Connell Peggy Lee
1944	No Poll	No Poll	No Poll	No Poll
1945	Tommy Dorsey- Harry James Glenn Miller Benny Goodman	Stan Kenton Hal McIntyre Les Brown	Bing Crosby Frank Sinatra Dick Haymes	Dinah Shore Jo Stafford Ginny Simms
1946	Tommy Dorsey Woody Herman Stan Kenton	Stan Kenton Tex Beneke & G. Miller Ork Elliot Lawrence	Bing Crosby Frank Sinatra Perry Como	Jo Stafford Dinah Shore Peggy Lee
1947	Stan Kenton Tex Beneke & G. Miller Ork Tommy Dorsey	Elliot Lawrence Eddy Howard Ray McKinley	Frank Sinatra Bing Crosby Perry Como	Jo Stafford Dinah Shore Peggy Lee
1948	Stan Kenton Vaughn Monroe Tex Beneke	Elliot Lawrence Art Mooney Randy Brooks	Bing Crosby Perry Como Frankie Laine	Peggy Lee Jo Stafford Dinah Shore



Bing Crosby



Peggy Lee



Stan Kenton



Jo Stafford



Tommy Dorsey



Frank Sinatra



Harry James



Hal McIntyre



Helen Forrest



Artie Shaw



Dinah Shore



Ray Eberle



Ginny Simms



Benny Goodman



Claude Thornhill



Woody Herman



Frankie Laine



Bob Eberly



Kenny Baker



Perry Como



Art Mooney



Will Bradley



Ella Fitzgerald



Eddy Howard



Charlie Spivak



Tex Beneke



Vaughn Monroe



Jack Leonard



Randy Brooks



Kay Kyser



Elliot Lawrence



Marion Hutton



Ray McKinley

# cum laude

with a repeat performance  
in their Sophomore Year!



**the Billboard**

## 10th Annual College Poll

### BANDS

#### All-Around Favorite

1. Stan Kenton .....	1,370
2. Vaughn Monroe .....	1,133
3. Tex Beneke .....	873
4. Tommy Dorsey .....	720
5. Harry James .....	594
6. Guy Lombardo .....	378
7. <u>Elliot Lawrence</u> .....	364
8. Eddy Howard .....	341
9. Claude Thornhill .....	292
10. Les Brown .....	240

#### Sweet

1. Vaughn Monroe .....	131
2. <u>Elliot Lawrence</u> .....	80
3. Tex Beneke .....	69

#### Swing

1. Stan Kenton .....	303
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#### Most Promising Newer

1. <u>Elliot Lawrence</u> .....	591
2. Art Mooney .....	143
3. Randy Brooks .....	129
4. Ed Howard .....	114
5. Skitch Henderson .....	101
6. Ray McKinley .....	89
7. Claude Thornhill .....	72
8. Anthony .....	65

## Lawrence Does Repeat as Most Promising Ork

### Mooney Grabs Place Money

NEW YORK, March 27.—For the second straight year, Elliot Lawrence's crew emerges as the campus choice for the most promising newer ork title, according to *The Billboard's* 10th Annual College Poll results. Tabulation shows the youthful 88-er far in front of Art Mooney, Randy Brooks, Eddy Howard and Skitch Henderson, who round out the first five listings.

Lawrence's repeat comes as no surprise considering the performance of

# Elliot Lawrence

## and his Orchestra

We're extremely grateful to the colleagues who helped make our 2nd birthday such a memorable one.

Our many, many thanks to those who voted us overwhelmingly tops in the Most Promising Newer Bands Division, and boosted us

to 2nd place in the Sweet Bands Division.

We've thoroughly enjoyed the privilege of playing in person for the students of more than eighty colleges during the past two years and look forward to playing for them many more times in the years to come.

Returning —

**CAFE ROUGE**

HOTEL PENNSYLVANIA, NEW YORK

MAY 24th

Latest Columbia Record Release —

**SHAUNY O'SHAY**

**SUGAR BEAT**

Soon to be Released —

**AT THE FLYING "W"**

**DONNA BELLA**

Personal Management **STAN LEE BROZA**

850 Bldg. • Rockefeller Center New York 20, N. Y.

Press Relations

**GEORGE B. EVANS**

Direction —

**GENERAL ARTISTS CORPORATION**

THOMAS G. ROCKWELL, President

N. Y. • ORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON



**GREAT MUSIC\***



Currently  
**COMMODORE HOTEL**  
NEW YORK CITY

Opening  
**CAPITOL THEATER**  
NEW YORK CITY  
MAY 20TH

**\*WOODY  
HERMAN**

and his orchestra

Personal Management: ABE TURCHEN

**King of Modern-Western Swing**

**SPADE  
COOLEY**

and his great entertaining band



Establishing new house records on  
his first **NATIONAL TOUR**

Available for  
**FAIRS AND PARKS**  
**CARNEGIE HALL—MAY 17TH**

**EXCLUSIVE DIRECTION**

**Continental Artists Corporation**

**BEVERLY WILSHIRE HOTEL**  
**BEVERLY HILLS, CALIF.**

**131 WEST 52ND ST.**  
**NEW YORK 19, N. Y.**



# Click Concerts

## ... and How They Get That Way

IT'S about time for a few calm words on a thing called "concerts." In the pop field (name bands, acts, singers) concerts achieved such widespread fame this year as compared with past years that a lot of "experts" formed dangerous opinions, dangerous because of the over-generalization. There seems to be no doubt that popular concerts are in a growing vogue and are paying off with ever-greater success, but there are barriers and qualifications that the promoter and performer must familiarize himself with before deciding to junk the ballroom circuit and head for all concert halls in sight.

Concerts, of course, are nothing new for years the bigger metropolises in the nation have housed pop attractions on the concert stage frequently with good results. Today various phenomena explain the increased tempo of the concert trend. At the same time these phenomena are self-explanatory, "mooched with caution" signposts for the one-act promoter.

No. 1 phenomenon seems to be the "disk jockey." In the East impresario Ernie Anderson has wisely puled the exact exploitation potential of the disk jockey as related to the concert taste and has brought the jockeys into business with himself. Anderson has a good record of concert tour promotions behind him, mostly in the mid field. In New York he has been leading over Town Hall and Carnegie Hall (at the former usually in association with platter spinner Freddie Robbins); he's booked the Illinois Jacquet-Fitzgerald package concert tour (Hartford, Detroit, Philadelphia, Boston, Washington and Cleveland). This tour has a \$1,500 guarantee (\$500 to Ella and the remainder to the orchestra while Jacquet worked at 50 per cent over the gross and Fitzgerald 20 per cent over the gross). Meanwhile Anderson took out money at virtually every concert stop. Locally he sold out the Stan Kenton house at Carnegie Hall (prices scaled as high as \$4.00). At Town Hall he's booked six weekly concerts with over scaled tickets but enough to go for the top. His personal abilities as a promoter may be important—but that he knows exploitation and advertising gimmicks and uses them well has proved practice of promoting on continuation with disk jockeys probably holds the key to his results. Anderson's normal arrangement is to give the hottest disk jockey in each town where one of the houses is being engaged a small share of the percentage. The jockey then usually acts as emcee for

the given concert. In addition, and this is important, you can be sure that the jock lends plenty of vociferous support via the radio waves for the concert promotion. Fact that Anderson has been "coming out" validates (business-wise) his practice of going into "partnership" with jocks.

On an out-and-out basis promoters may not care to pattern their business after Anderson's jockey tie-in set-up. But the important lesson to learn is that the local jockey can be all important in concert planning and staging. The wise concert promoter better look to his jocks as friends, if not partners.

The most significant "new look" about pop concerts, of course, is their widespread reach into the name-band brackets.

### Name Clicks

Name bands playing concerts are usually surprisingly successful when compared with those trodding the routine one-nighter dance lanes. But wait a minute, Mr. Promoter—don't junk your ballroom and grab for a tent with chairs—there's more to it than meets the eye. Certainly Spike Jones has been a tremendous grosser (better than 8G in every one of 24 cities and as much as 14G and 15G in concert dates at Minneapolis and Worcester). Yeah, Vaughn Monroe can buff out 7 to 10G on a concert tour; soon Sammy Kaye goes out on concert tour (five concerts in three days) teamed with Milton Berle, but let's get a few practical points straight.

The important consideration is the "entertainment formula." Jones, Monroe, etc., only prove that large doses of stage production will spice the concert box office. Spike has a 14-act Musical Depreciation Revue; Monroe is loaded with production routines on top of his own vocal appeal; when Kaye goes out, not only will Berle be the comedy kid as always, but look for Sammy to lead out with his "So You Want To Lead a Band," his poetry readings and his clownings with a Latin-American dancer and bongo beater. So stop and reconsider before striking out as a concert impresario. Ordinary band bookings without previously considered special features are not big. People who sit thru one or two hours of more casual and critical than ordinary terms who will suffer thru routine music (up to a point) to satisfy the objective of dancing with the gal friend and getting in a few drinks or vittles to boot. Packaging supplementing of ordinary dance bands

Pop concerts featuring straight names, jazz artists, folk and race stars have all made money for promoters, bookers and talent in recent years. But there are good solid reasons why they do.

with stage acts, singers or "gimmicks") may be an agency function, but it often depends on the stated whim and requirement of "promoters."

### 60-Day Top

Apart from the aesthetic value, there are solid business fundamentals for the performer and promoter to understand about concerts. Concerts currently are estimated as offering no better than 60 days a year for any given act or act. This 60-day figure is one with considerable "gate milk" involved and may be presumed to apply only to No. 1 bands, vocal acts and attractions. While it has no immediate bearing on the promoter (new concert promotions can be developed) it does point up the available talent problem. If large enough quarters can be found to house enough people to bring in enough money to pay the price of top talent, the question still remains: Will location of concert halls fit into the agency or performer's itinerary. As the concert field broadens out (it broadens out) the problem may efface itself and the promoter may find it simpler to catch on to a Jones, Monroe or Kaye passing thru, meanwhile there are lesser names to consider.

### Folk and Racers

Today, in terms of concert promotion, what is a lesser name? In the specialized recording fields (which can provide ideal concert names when properly examined) the big pop names are non-contenders. Newly arrived race and hillbilly record artists, for example, offer enterprising opportunities in the personal-appearance belt. There's no surprise when established hillbilly-Western names such as Ernest Tubb and Eddy Arnold, or the race stars, including Louis Jordan, King Cole, Three Players, draw packed concert houses, but the promoter can also call thru the Nellie Lutchers, Julia Lees, Tex Williams and Cowboy Copas or Sarah Vaughans. Frequently in given areas the disks of these artists provide the greatest exploitation builders any concert could require. Territorial requirements for concerts are extensive and go hand in hand with record-sale characteristics; yet, surprising as it may seem, some territories are misunderstood by local concert promoters. In New York a concentrated hot and modern jazz following can fill up concert halls for attractions spaced out at not-too-saturating intervals; in other large metropolises the same, but some of your Midwest sites apart from Detroit, Cleveland, etc., may be death on jazz attractions

but are set-ups for Spike Jones' comedy or Vaughn Monroe's sweet ballading.

### Big Town Corn

The hillbilly field follows its local favorites around just as closely, too. In the Nashville area the Grand Ole Opry stars boom Tennessee concert promotions. In New York hillbilly jamborees lately have been surprisingly successful due to the influence of only one or two local disk jockeys who corner the big city's corn belt.

Interspersed thru all the concert promoting the one factor which remains within the province of the prospective promoter to measure falls under the heading of the old axiom: Records make the attraction. Whatever the field—jazz, hillbilly, name band—so long as it's not pure comedy or cafe stuff, the platter popularity of an attraction offers one good clue to the possibilities of concert success. As the concert-packaging trend continues, and more and more comics, dance teams, etc., are thrown in on live traveling bill with orks, the promoter can evaluate a musical attraction's record power, compute the vaude-nitery quotients of affiliated acts independently and still come up with a pretty good index for local concert planning.

## The TIP OFF

on the box-office potential of music attractions is their current popularity on records

Check the MUSIC

POPULARITY CHARTS

in

The Billboard EVERY WEEK!



Continuing to set  
the pace as the  
*Greatest*  
Musical  
Combination

# King Cole Trio

Capitol Records

Now Sweeping the Nation

"NATURE BOY"

Personal Management

CARLOS GASTEL

Direction



GENERAL ARTISTS CORPORATION



Corner of 2d Street and Broadway, New York. The building, which was built in 1910, contains 3,000 electric lights. It is the first electric building in the world. It is located at the corner of 2d Street and Broadway, New York.

# Name Bands and Smart Promotion CLICK

by  
**FRANK PALUMBO**

If Philadelphia's Click doesn't do the most intelligent, aggressive job of promotion in the nitery field, it will certainly do until a more intelligent, aggressive promotion job turns up. Here, the well-liked, well-known Mr. Palumbo tells the whole story.



BOY on top of the juke box is the winner of a home-conditioned game box won at a monthly Click's Tune Party, run by disk jockeys, left to right, Frankie, Stu Wayne and Joe Grady. At right, Frank Palumbo and Tony Pastor, bit star, watch the kids yell approval.

WE HAVE a Wishing Well at one of the exits at the Click, here in Philadelphia, into which our patrons drop some secret wish as they leave. I read these wishes carefully for they often reflect the public's opinion of our place more clearly than any other medium.

The wish I remember best among the hundred I've read was one written by a young capon or on what was apparently her first visit to the Click. It said, "I want to come back and see again soon." That wish, in eight words, really tell the whole story of the Click. When we opened the place September 7, 1946, we knew it would be no easy job to get Philadelphia behind the project, and then spread its name some hot to the rest of the country. The citizenry here demand a lot of value for their money. We knew that from operating four other entertainment places here.

## Past Experience

So, we put into the Click the lessons we learned from years of supplying entertainment. We remembered their gripes and complaints,

their long memory of places where they were "clipped."

There is no cover or minimum or admission charge at the Click, never was, and never will be. We tried to make it easy for a person to get something to eat or drink and see some first-class entertainment without going home broke. The average person in Philadelphia had to be impressed with the fact that he could enter the Click without having to pay any charges at the door, without having to tip anybody from the headwater on down to the kitchen boy in order to get a seat, without fear of being shown to a back row seat unless he "gets it up", without all the other phony practices that are so prevalent in the night club business.

We had to sell a bill of goods to Philadelphia that permitted them to buy as little as they wanted to at the bar or as much as they wanted to within reason, leave when they wanted to, and see a full bill of entertainment.

With our policy set up, we started the Click rolling with Louis Prima's



A scene from the contest to pick Miss Press Photographer of Philadelphia, an annual contest by the lensmen of Philly paper, held at the Click there March 14, 1948. All-round co-operation on this one is excellent; entries are numerous, and results gratifying.

Orchestra, and have followed it with a line-up that included practically all the top names in the band business. We utilize the revolving stage idea, with an alternating band on the second stage, so that there is never any lull in entertainment.

The bandstand is placed in relation to the rooms so that no customer is over 70 feet from the band, and can see the stage perfectly with as many as 2,700 people in the place. Directly in front of the bandstand a 373-foot bar runs twice the length of the room, in two levels, capable of seating some 500 people, and of serving more 1,800 at one time. Two other circular ones, one to the front, and on each side of the bandstand, boost the total footage of the bar in the Cook to 590 feet.

This promotion draws more attention than perhaps the other because the kids go home full of lozenges, pretzels, candy, with portions of their favorite hard-boiled eggs. The winners of each week are: Frank Sinatra, Vic Damone, Tamara Moore, Charles Dumas, and Candy and many others. And we'll award you that a happy two-weeks a month for an advertiser.

### Remote Shots

We reached only the edge of radio as a medium for advertising the music of the Click and installed lines to the networks, NBC, CBS, ABC and Mutual. Between 20 and 30 minutes a week right now on our radio show, *Rock Lines* to all over the country. That's the Click and radio time to see New York, and many of the people here had never seen *Rock Lines* before. So we built our primary revolves into small-scale production and they started to draw people from other States and to patron here sensed they were becoming part of a center of attraction. We start every remote from the Click with a question: "What does something like this: 'We're going coast to coast over the network, and

## Jocks and Jukes

Remotes, we know, do not have the value they once had in band promotion. But coupled with disk jockey and juke box promotion, radio became our most powerful medium. Philadelphia has 26 disk jockeys, with a total of 41 different record shows, on 7 stations. In the past 19 months, our bandleaders, vocalists and band members have made 1,220 separate personal appearances on these shows. They've also made 655 transcriptions for use on shows they couldn't attend in person. And we've used some 800 transcribed messages from band lead-

We didn't believe the usual prom gimmick would go over too well in Philadelphia so we had to get some promotions that weren't just for night spots or band locations. The Click Tune-of-the-Month-Party is a monthly gathering of some 2,000 teenagers who come in on a Saturday morning to pick their favorite juke box tune for the coming month. The place is converted into a huge milk bar, with Cookie Nook signs and regular soda fountain equipment and



Altho Philadelphia can never compare with New York for guest star appearances, when they are in Philly they usually wind up at the Click. Here Bob Hope and Jerry Colonna clown with Tommy Tucker's band.

Burke E. Dorworth, 19, freshman at Westminster College, New Wilmington, Pa., took a 10-mile hike to Philadelphia to lead the band on a march with his fraternity paddle as part of his initiation chore. Johnny Long obliges.

# VIC DAMONE

★

★

★

★

★

*Singing his way  
into the heart  
of America*

★

★

★

★

★

★

★

★

★

★

★

★

★

★

★



Press Relations  
SID ASCHER

Personal Management  
LOU CAPONE

WILLIAM MORRIS AGENCY, INC.



# The Midwest Ballroom Picture

Paced by the Midwest Ballroom Operators' Association, danceery moguls in the Middle West are utilizing every known gimmick to fight their way back out of the longest sustained business slump since depression.

**W**HILE Midwest ballroom ops are facing their biggest sustained slump since the latter days of the depression, dancery owners and independent promoters are a bit more optimistic in their outlook because they have already weathered out such a depression situation in the '30's and because they are now able to cling to their own organization, the Midwest Ballroom Operators' Association (MBOA) as a bulwark.

While the MPOA has contributed some major improvements for dance band buyers, such as the revocation of the Form B contract clause, which made the orchestra leader responsible for payment of social security and unemployment stipends to the feds, it has assisted most as an agency to disseminate necessary advice and information among its approximately 175 members. Previous to the organization eight years ago ops were forced to meet changes in business by themselves, while now the MPOA, thru its annual meetings and its monthly confidential business paper, correlates individual problems and makes it possible for ops to learn more easily thru the experience of others in the same field.

### Membership Drive

At present, the MBOA is prepping for a strong membership campaign, feeling that issues such as the ASCAP and BMI music licensing programs and federal amusement taxation, demand concerted co-operation from the industry representative office in the field as possible. In order to engender stronger co-operation, the MBOA just finished its first board of directors meeting in Chicago. At this meeting it was planned to hold a series of regional meetings, at which area alone, could be more fully discussed. It is planned to make these section meetings and board of directors' confabs a regular interval, but not only to stimulate interest, but also to facilitate passage of important news from member to member.

### Old-Timer Revival

As a result of their depression experiences, Midwest ops are prepping all their promotional media to meet the present gross decline. A major aid in perking sagging box-office receipts has been the stronger emphasis on old-time dancing during the past year. Will Wittig, of the Plamor, Kansas City, Mo., and George Devine, Million Dollar Ballroom, Milwaukee, have been especially successful with these off-night dances, aimed at the older dancers. While Wittig

has confined his over-30 dances to a local crew, playing a regular dance program, emphasizing two-beat, lively tempo music, Devine, who has given over his important Saturday nights to the oldsters, reports that he is making enough moo on the promotion to fly in out-of-town units, such as Frank Yankovics' Cleveland ork, which waxes for Columbia. In addition, Devine is using an 11-piece old-time band and has also used other out-of-town waxing crews, such as Lawrence Duchow (Victor) and Rudy Pochar (Mercury-Rondo). Ralph Webster, who has been a prominent territory band booker and leader as well as personal manager and is now operating Woodfield Ballroom, Spencer, Ia., has increased his old-time dancing pull by setting up a "picnic intermission" gimmick that is bringing dancers from within a radius of 100 miles. Webster has allowed his dancers to bring a picnic basket of food to the dance, with the ballroom serving free coffee. Webster allows payees to use his booths as tables for their lunch lay out. The Aragon and Trianon, Chicago danceries operated by Phil Karzas, have hiked their mid-week night takes considerably with an over-30 dance, with regular ork playing more waltzes and old stand-

## College Stunts

Ops are finding too that the youngsters go in heavily for nights specially created for them. In college towns Ops are finding that catering to sororities and frat s pays off. Vern Byers, of the Rainbow, Denver, reports that they are readying Friday nights with plans to have the bands play the chapter songs, select a prince-and-princess evening, and at the end of the season pick the campus faves. Who will get a free trip to Gotham. At the Turnpike, Lincoln, Neb., George Dinsdale selects a campus group each week, which is invited to dance free that week.

In addition, ops are finding other night promotions, such as Hard Time, costumed Gay '90's and a free-women's night, are paying off. Ralph Webster reports that he has run very successful leap year parties, which have been highlighted by a make-shift jail for stags and other gimmicks.

While many Midwest danceries, especially those in the sticks and a few in Detroit and Milwaukee, where there are large transient Southern migrations, use hillbilly and Western bands occasionally, Jimmy Hix, manager of Tom Archer's Frog Hop, St. Joseph, Mo., has been working one night per week with a Western

local radio band and the gimmick is working out okay.

### Radio Brings 'Em In

More than ever before ops are finding radio a good bet in moving their talent merchandise. Alice McMahen, co-owner of Indiana Roof, Indianapolis, has worked out a co-operative deal with a local disk jockey who does commercial time for her and plugs her bands with records on his ether shows and does air interviews with the leaders and vocalists during the week. Ralph Webster has a 15-minute show five times per week on KIDC, Speer, Ia., where he utilizes live old-time music Mondays, records music and news of nearby coming attractions the remainder of the week. In addition, the small-town station does sustaining remotes from the Woodchick Ballroom on week ends. Many ops have found trouble in persuading local radio stations to grant them sustaining time, but Webster said he pitched the station on the angle that they would be doing a service to the community. Webster also does a good deal of the announcing, a factor which he finds helps immeasurably in warming up his patrons to the new dancer.

### Free Birthday Ducat

Ballroom owners are finding the direct mail advertising a good pay-off, with a number of methods used to obtain addresses and names of dancers. Most successful thus far is the "free birthday ducal," in which the dancer signs a card and gives his birthday and receives a free pair of admissions on that day.

While ops are still using traveling  
orks booked by the major agency part  
of the time, business has settled down  
to the pre-war policy generally where  
it's the territory bands that pay the  
steady salary. Ops have found that  
the territory bands are still the best  
bet because of the economy of the

booking (orks run from \$125 to \$350) and the fact that those bands are in the sector constantly and have a better chance to recognize and evaluate the demands of the dancers at each particular stand. Majority of the orks are booked thru Howard White, Vic Schroeder or Serl Hutton, Omaha, and Jimmy Barnette, Sioux Falls, whose combined stables hold approximately 25 bands at the present time.

Territory band business, at the present time, is the most competitive in years, as there are more good bands out in the Midwest than there were in the pre-war days. Price for territory orks, too, have held up pretty well, because high living costs

have made it impossible for leaders to go below a certain figure and still keep their nine or ten sidemen.

### Less Name Dates

Big and semi-native bands are finding that they get less work per month out of Midwest ops than they did two years ago. Ops have found generally the major-office bookers' clients are not as conversant with their clients' wants and don't seem to take the same interest in making a good job. Gamble, which they are forced to take on a heavy fee and a percentage, is forcing him to cut down on the number of name band dates. Ops, too, want more showmanship from bands, something which territory orks are not giving, and which ballroom tycoons are finding is a passing thing with the top names.

A major concern of operators is best possible personnel service to patrons when they are in the billrooms. Spearheaded by a talk by Alice McMahon at the 1947 MBOA convention, ops have been working hard to put across the need for top-notch service in every department from checkrooms to the dance and concessions.

Also MBOA member and ops still out about the org's fate are still hindered by bad business conditions. Their general outlook on the future is good. Most feel that the org should put on a Let's Dance Week to promote dancing, as opposed to the vigorous promotion being carried on by competitive industries, such as bowling. Ops feel that some realizations must be made soon in the matter of semi and name band prices. Finally a lowering of the gate price and a higher percentage of box office. Feeling on parage and ops view is that the bookers and promoters will have to share the chance angle. Feeling is that the patrolage is bound to come up again. If and when the patrolage become real, adjust itself to the individual pocketbook.

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and Improving the Dance  
Business**

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c/o Larry Coor Laramie Ballroom  
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# The Promoter Lays It on the Line

High ork prices and guarantees; rising costs of operation; wedge booking; frontiers' indifference all seen as contributing to promoters' current woes

## LARRY GEER

President,  
Midwest Ballroom Operators' Association  
and operator of  
Laramar Ballroom and Expo Park,  
Fort Dodge, Ia.

"Each one-night date today may make or break an operator..."

Larry Geer, president of the Midwest Ballroom Operators' Association and operator of the Laramar Ballroom and Expo Park, Fort Dodge, Ia., and the Laramar Ballroom, Twin Lake, Ia., urged frontiers, their personal managers and bookers, to realize the urgent situation confronting all in the one-night date today may make or break an operator and that all involved realize the critical conditions. Geer is president of MDOA. Geer receives (See LARRY GEER on page 49)

## IRVING SCHWARTZ

One-Nighter promoter,  
Sacramento, Calif.

"Booking agencies ought to stop sending out age-old material on the bands... and often they even send that too late."

If the one-nighter biz is to survive, bands must lower their guarantees and percentage splits, their leaders must make a greater effort to entertain the crowds, and bookers and personal managers must pay more attention to publicity, promotion and exploitation of the bands. This is the opinion of Irving Schwartz, who with his partner Steve George, has been active through the Sacramento area in promoting one-nighter dance dates. Schwartz maintains that band guarantees will have to be topped 25 per cent. (See Irving Schwartz on page 48)

## ALICE McMAHON

Operator, Indiana Roof,  
Indianapolis

"With the government getting 20 cents of every admission dollar and the bands asking 50 or 60 per cent privilege, which means 40 cents to 48 cents more out of the remaining 80 cents, there is very little left for the operator..."

Alice McMahon, operator of the Indiana Roof, Indianapolis, four-day-per-week location dancery, pointed out the situation which orkers face in one-nighters in a recent speech. Actually, McMahon says, she doesn't see anything more than one-night operators when working in the one-night or the single date business. McMahon says that their regu-

lar policy is to make room for the name. Location ops, playing the names on the single night, face a decreased gain on the preceding and succeeding nights and also break the normal change night of regular patrons, who change to the night of the visiting name ork. The name band will cost the op anywhere from three to seven (See Alice McMahon on page 49)

## CHARLIE SHRIMMAN

New England promoter and operator  
of the Symphony and State ballrooms,  
Boston

"Bands and agencies must knock down prices on one-nighters..."

Charlie Shrimman, New England promoter and operator of the Symphony and State ballrooms in Boston, says: "There's only one way the bands and agencies can help promoters. They've got to knock the one-night prices down. I know that in many cases it's tough to cut prices and in others it's impractical to clip the nut. Band leaders shouldn't lose dough but at the same time they shouldn't keep their prices at such a level that they leave the promoter vulnerable in the event of a poor turnout."

## All Costs Up

"The promoter's got his headaches trying to keep the nut down without having to worry more about getting his hands at fair prices. Local newspaper advertising rates have doubled and tripled in the past year or two. Auditorium rents and labor costs are way up. A wise promoter has to play it close to the vest to come out a little ahead these days. Otherwise two or three consecutive bad dates can put a guy out of business or force him to revert to local bands."

"With the promoter's business at a low point and with overhead way up, he finds it tough to knock his own admission price down unless this in turn is compromised by band price cuts. High admission prices have been one solid reason for the letdown in one-nighter business."

## GEORGE DEVINE

Operator of  
Million Dollar Ballroom, Milwaukee

"Personal managers would do well to stick closer to their bands and sound out the dancing public at the various spots..."

George Devine, op of the Million Dollar Ballroom, Milwaukee, opines that personal managers would do well to stick closer to their chatters, traveling with them occasionally and sounding out the dancing public at various spots to see what the band lacks. Devine, a Beer City dance promoter since the '30s, says he has built up his business thru close contact with his clientele and has found that he's able to pass some valuable

## L. A. Promoterless

The one-nighter business in the Los Angeles area has been virtually left with a regularly operating one-nighter promoter. Marty Landau, formerly the outstanding local one-nighter promoter, has forsaken the regular dance field and is devoting his time and efforts to staging folk and Western events. A. B. Banford, also a former one-nighter promoter in these parts, has also left the dance field. Business has been so bad that even the regularly operating ballrooms have pulled in their horns.

tips to visiting orkmen. Too many p.m.'s seem too distant from their properties, he said.

Devine recommended that orksters pay more attention to what's going on in front of the bandstand than to what their bands are doing. At present, the younger dancers especially want to feel that they are getting special attention, and even a smile from the touring name sells the guy 100 per cent to a ballroom crowd.

Prices must come down on bands, Devine said. His operating costs are climbing and he is unable, except on the very top names, to ask a duct hike. Devine urged that guarantees as well as percentages drop considerably so that ticket prices may be cut in proportion.

in the field for the past 11 years, says: "I believe bands are getting too much money in the face of high prices and living expenses. Salaries in the South are far below what they are in the East and West and consequently by the time the average dance customer is thru paying high living and (See Ralph Weinberg on page 48)

## JOE BARRY

Co-owner, Ritz Ballroom,  
Bridgeport, Conn.

"It's a far cry from the days when the agency used to sell us a bona fide band leader—without a band—who would work a date with a pick-up outfit. We're fully satisfied."

Joe Barry, co-owner of the Ritz Ballroom, Bridgeport, Conn., a veteran in the dance promotion business for 38 years, evidently is content with his relations with orks and their representatives. He says: "I have been fully satisfied with our dealings with the booking agencies and the attractions which have played in our ballroom. The agencies have been trying to sell us worthwhile attractions and have been pleasant to deal with. The agents don't try to cut one another's throat or double cross one another in their dealings."

"Today's business is a far cry from that of years ago when the agency (See JOE BARRY on page 48)

## WALTER STUTZ

One-Nighter promoter,  
San Diego, Calif.

"Bookers are faced with the job of supplying name bands that will draw to the 'stump' territories—the territories that need 'em most—if the one-nighter business is to survive..."

Walter Stutz, San Diego and Southern California promoter, finds bookers faced with a "tremendous task," that of keeping the "stump territories" alive with top-name attractions until the present low ebb of business passes. Stutz feels present low box-office conditions at the danceries can be pinned partially to the fact that during the war people were forced to resort almost exclusively to indoor recreation. Now that they have been freed from travel restrictions, many are making up for lost time, going on trips and, in general, enjoying outdoor recreations. This, coupled with general unsettled (See WALTER STUTZ on page 49)

## RALPH WEINBERG

One-Nighter promoter,  
Southern territory

"As a rule the advance man is some punk who knows nothing about publicizing a band. A good man would be an asset but they must be hard to find."

Ralph Weinberg, one-nighter promoter of both white and colored attractions thru the South, a top figure

## ANDY SHEETS

One-Nighter promoter,  
Oakland, Calif.

"Band guarantees should be brought down to \$1,000 and there should be a substantial decrease in percentages. The tab should generally be no more than \$125..."

Admissions will have to be lowered if promoters are to pack the halls for one-nighter dances, but this can come only after band guarantees are lowered, according to Andy Sheets, Oakland and Northern California promoter. "Guarantees are just as high if not higher than during the war," Sheets said, "but the wartime business is gone." A greater volume of biz could be realized if admissions were lowered, but this isn't possible (See ANDY SHEETS on page 48)



# Box-Office Barometer

## of Top Music Attractions by Territories

### NEW ENGLAND

POS.	ARTIST	POINTS
1.	ART MOONEY	422
2.	PEGGY LEE	417
3.	GRACIE FIELDS	397
4.	BOB CROSBY	398
5.	VAUGHN MONROE	398
6.	LARRY GREEN	358
7.	PERRY COMO	316
8.	ARTHUR GOFFREY	9A
9.	FRANK YANKOVICH	76
10.	FRANKIE CARLE	71
11.	BUDDY CLARK	69
12.	FRANCIS CRAIG	61
13.	RUS MORAN-MILT HERTH	60
14.	FRANKIE LAINE	56
15.	KEN GRIFFIN	40
16.	WOODY HERMAN	38
17.	GUY LOMBARDO	38
18.	MILLS BROS.	33
19.	SAMMY KAYE	31
20.	PERK STROB BAND	27
21.	BUDDY CLARK-RAY NOBLE	26
22.	DICK HAYMES	26
23.	FREDDY MARTIN	24
24.	C. SPIVAK	23
25.	V. HORTON AND HIS POLKA DEBS	21
26.	MILLS BROS.	18

### MID-ATLANTIC

(New York, New Jersey, Penna.)

POS.	ARTIST	POINTS
1.	PEGGY LEE	1185
2.	BING CROSBY	1008
3.	ART MOONEY	874
4.	PERRY COMO	808
5.	VAUGHN MONROE	308
6.	GRACIE FIELDS	287
7.	DICK HAYMES	280
8.	ARTHUR GOFFREY	233
9.	FRANCIS CRAIG	191
10.	LOUIS PERDUE	188
11.	FRANKIE CARLE	186
12.	RUS MORAN-MILT HERTH	184
13.	MARGARET WHITING	181
14.	FRANKIE LAINE	131
15.	KEN GRIFFIN	130
16.	SAMMY KAYE	128
17.	LARRY GREEN	108
18.	FREDDY MARTIN	99
19.	V. HORTON AND HIS POLKA DEBS	83
20.	EDDY HOWARD	79
21.	TEX BENEKE	70
22.	UPTOWN STRING BAND	70
23.	BUDDY CLARK	67
24.	WOODY HERMAN	66
25.	ANDREW SISTERS	59
26.	BUDDY CLARK	59
27.	THREE SUNS	58
28.	JO LOMBARDO	58
29.	UPTOWN STRING BAND	53
30.	JO STAFFORD	53

### SOUTHEAST

(Virginia, District of Columbia, Maryland, Del., N. & S. Carolina, Ga., W. Va.)

POS.	ARTIST	POINTS
1.	BING CROSBY	500
2.	PEGGY LEE	486
3.	ART MOONEY	426
4.	GRACIE FIELDS	271
5.	FRANCIS CRAIG	201
6.	ARTHUR GOFFREY	143
7.	PERRY COMO	143
8.	RUS MORAN	140
9.	VAUGHN MONROE	138
10.	MARGARET WHITING	107
11.	FRANKIE CARLE	89
12.	SAMMY KAYE	87
13.	FREDDY MARTIN	60
14.	NELLIE LUTCHER	60
15.	DICK HAYMES	59
16.	UPTOWN STRING BAND	59
17.	JO STAFFORD	52
18.	PERK STROB BAND	48
19.	LONNIE JOHNSON	44
20.	GUY LOMBARDO	42
21.	BUDDY CLARK	39
22.	WOODY HERMAN	38
23.	FRANKIE LAINE	38
24.	TEX BENEKE	30
25.	CHARLIE SPIVAK	30
26.	PAUL WILLIAMS	29
27.	JULIA LEE	28
28.	EDDY HOWARD	23
29.	BUDDY CLARK-RAY NOBLE	22
30.	BULL MOOSE JACKSON	22
31.	T. TEX TYLER	22

RETAIL record sales have often proved to be a sure-fire barometer to the box-office potency of a music attraction. The *Billboard* therefore has evaluated its *Best Selling Retail Records Chart* on a territorial basis (broken down as below), and by giving point values for each time a record by an artist appears in the chart. Tabulation covers the weeks of March 13, 20, 27 and April 3 and 10. Obviously some of the leading attractions (Bing Crosby for example) are not available for personal appearance dates. Others, equally obviously are, and bookers will find the territorial standing of such artists on this barometer a pretty fair indication to what they may expect these attractions to do at the box office.

### SOUTH

(Alabama, Mississippi, Louisiana, Kentucky, Tennessee, Florida)

POS.	ARTIST	POINTS
1.	BING CROSBY	472
2.	PEGGY LEE	427
3.	ART MOONEY	310
4.	FRANCIS CRAIG	173
5.	VAUGHN MONROE	114
6.	MARGARET WHITING	113
7.	ARTHUR GOFFREY	91
8.	RUS MORAN-MILT HERTH	88
9.	PERRY COMO	85
10.	LARRY GREEN	74
11.	GRACIE FIELDS	68
12.	FREDDY MARTIN	63
13.	FRANKIE CARLE	58
14.	THREE SUNS	58
15.	ALVINO REY	57
16.	WOODY HERMAN	57
17.	JULIA LEE	56
18.	EDDY HOWARD	46
19.	BUDDY CLARK	45
20.	CHARLIE SPIVAK	36
21.	GUY LOMBARDO	32
22.	TEX BENEKE	31
23.	BUDDY CLARK-RAY NOBLE	31
24.	FRANKIE LAINE	28
25.	ONAH SHORE	28
26.	FRANK SINATRA	26
27.	DICK HAYMES	24
28.	JO STAFFORD	22
29.	LOUIE PRINCE	21
30.	JO STAFFORD	21

### N. CENTRAL

(Ohio, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa)

POS.	ARTIST	POINTS
1.	PEGGY LEE	1822
2.	BING CROSBY	1216
3.	ART MOONEY	971
4.	FRANCIS CRAIG	979
5.	GRACIE FIELDS	971
6.	FRANKIE CARLE	401
7.	ARTHUR GOFFREY	348
8.	PERRY COMO	348
9.	FRANKIE LAINE	348
10.	EDDY HOWARD	307
11.	KEN GRIFFIN	124
12.	RUS MORAN	803
13.	MARGARET WHITING	287
14.	FREDDY MARTIN	14
15.	VAUGHN MONROE	22A
16.	LARRY GREEN	21A
17.	WOODY HERMAN	17
18.	BUDDY CLARK	165
19.	ROSETTA HOWARD	152
20.	TEX BENEKE	152
21.	DICK HAYMES	123
22.	UPTOWN STRING BAND	121
23.	GUY LOMBARDO	121
24.	SAMMY KAYE	112
25.	THREE SUNS	112
26.	ALVINO REY	112
27.	MILLS BROS.	107
28.	NELLIE LUTCHER	82
29.	PERK STROB BAND	82
30.	CHARLIE SPIVAK	80

### SOUTH CENTRAL

(Missouri, Arkansas, Oklahoma, Texas, Nebraska, Kansas)

POS.	ARTIST	POINTS
1.	PEGGY LEE	782
2.	BING CROSBY	627
3.	ART MOONEY	497
4.	FRANKIE CARLE	428
5.	RUS MORAN-MILT HERTH	328
6.	MARGARET WHITING	268
7.	FRANCIS CRAIG	228
8.	LARRY GREEN	226
9.	ARTHUR GOFFREY	16A
10.	EDDY HOWARD	170
11.	CHARLIE SPIVAK	159
12.	VAUGHN MONROE	162
13.	GRACIE FIELDS	128
14.	BUDDY CLARK	121
15.	ALVINO REY	111
16.	SAMMY KAYE	113
17.	THREE SUNS	108
18.	FREDDY MARTIN	86
19.	PERRY COMO	71
20.	TEX BENEKE	66
21.	GUY LOMBARDO	65
22.	WOODY HERMAN	60
23.	FRANKIE LAINE	54
24.	JIM AND SANCRA STEELE	50
25.	DICK HAYMES	49
26.	TINY HILL	41
27.	MILLS BROS.	38
28.	NELLIE LUTCHER	37
29.	FRANK SINATRA	31
30.	VIO DAMONE	61

### MOUNTAIN

(Arizona, Nevada, New Mexico, Colorado, Idaho, Montana, N. & S. Dakota, Wyoming, Utah)

POS.	ARTIST	POINTS
1.	PEGGY LEE	278
2.	BING CROSBY	194
3.	ART MOONEY	169
4.	EDDY HOWARD	169
5.	FRANKIE CARLE	92
6.	FRANCIS CRAIG	92
7.	LARRY GREEN	89
8.	SAMMY KAYE	86
9.	THREE SUNS	89
10.	CHARLIE SPIVAK	88
11.	RUS MORAN-MILT HERTH	48
12.	MARGARET WHITING	43
13.	VAUGHN MONROE	43
14.	ARTHUR GOFFREY	38
15.	WOODY CLARK	38
16.	ALVINO REY	38
17.	FREDDY MARTIN	26
18.	GUY LOMBARDO	26
19.	GRACIE FIELDS	21
20.	PERRY COMO	21
21.	WOODY HERMAN	21
22.	HARMONICATTS	18
23.	JO STAFFORD	18
24.	DICK HAYMES	13
25.	PERK STROB BAND	13
26.	FRANKIE LAINE	13
27.	ONAH SHORE	10

### WEST COAST

(Washington, California, Oregon)

POS.	ARTIST	POINTS
1.	PEGGY LEE	529
2.	BING CROSBY	481
3.	ART MOONEY	404
4.	GRACIE FIELDS	214
5.	RUS MORAN-MILT HERTH	180
6.	FRANCIS CRAIG	151
7.	FRANKIE CARLE	101
8.	LARRY GREEN	101
9.	VAUGHN MONROE	88
10.	WOODY HERMAN	88
11.	MARGARET WHITING	87
12.	ARTHUR GOFFREY	78
13.	FREDDY MARTIN	78
14.	EDDY HOWARD	64
15.	FRANKIE LAINE	48
16.	N. MORRISON	48
17.	JO STAFFORD	38
18.	PERRY COMO	38
19.	THREE SUNS	31
20.	TEX BENEKE	30
21.	SAMMY KAYE	27
22.	ALVINO REY	27
23.	ONNINO SISTERS	26
24.	DICK HAYMES	20
25.	LES PAUL	19
26.	JOAN KENTON	17
27.	CHARLIE SPIVAK	16
28.	FRANK SINATRA	16
29.	MILLS BROS.	16
30.	BUDDY CLARK-RAY NOBLE	16



"The Heat's On!"

"The Heat's On!"

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# Comic's Eye-View

## of the Guys Who Run the Clubs

Bones Remer didn't want no Mexicans yelling around his joint . . . The deal Tom McGinty missed . . . And other impressions of impresarios

by  
**PETER LIND HAYES**



OUR FIRST date this past season was the Cal-Neva Lodge at Lake Tahoe. Boss man was Bones Remer. Now I wouldn't say that Bones was a road company of Brian Donlevy—no, I wouldn't. I might say, tho, that he was a No. 5 company of Wallace Berry—rough, gruff and tough. Freud would classify his emotional struggle as a constant thwarting of an earnest desire to destroy musicians by beating them to death with comedians. Bones had booked us in with the newly organized and highly competent orchestra known as Miguelito Valdez. Opening night, mid brass fanfare, Miguelito suddenly relinquished his baton to his first fiddle player, latched on to his famous conga drum and, with eyes bulging, shouted something that sounded like "Ba ba lu ah eh. . ." Immediately after the show Bones sent for the fiddle player and asked the name of the kid with the drum. The fiddle player was astonished, and awkwardly replied: "Why, Mr. Remer, that's Miguelito Valdez!" Bones thought a moment, then said: "Well, tell him to cut it out. I don't want no Mexicans yelling in my joint!"

### "B" Dialog

After Tahoe we folded our jokes and silently slipped away to an outpost called Cleveland (after the Indians, I imagine). If you follow the headlines you know what happened to us there. A lot of disappointed actors descended upon us with Gene Autry guns, phantom masks and B picture dialog. They made off with quite a haul, too. That was principally because the boss, a great man named Tom McGinty, was away at the time. I tremble at the thought of what might have happened had they made their melodramatic entrance while that two-fisted Irishman was on the premises. I think Tommy would have made money on the deal.

From Cleveland we played the Blackstone Hotel in Chicago. We still get flowers at every opening from the two charming people who made our stay such a pleasant one, Evelyn Nelson and George Fox Jr. All this even after Kay Thompson and the Williams Brothers broke our record for the room.

### Fahrenheit and Payers

Next came the Club Charles in Baltimore, Md. An M.D. is what I needed in Baltimore. Closing night the boss, Tom Shaw, gave me a set of golf clubs and my wife a set of luggage. My temperature at the time was 104. Which is more than I can say for the number of people in the audience. Tom Shaw was just great.

Next came the Copa and the man I love to work for, Jack Entratter. We almost went into the gas station business. He to rest his aching feet, me to soothe my nervous nerves. Following the Copa came the Beachcomber in Miami. Ned Schuyler was the boss. We liked him but didn't see much of him. As soon as it was established that Sophie, Carl Ravazza, Mary and myself would do business, he rejoined the social world which kept him in a lonely place with a good music band.

Next came New Orleans, which is my wife's home town ("Miss New Orleans of 1867"). Phil Castel was the boss there and a wonderful guy. He was having trouble with his eyes that week and couldn't "see" much of us.

### Even a Cadillac

Now we are in St. Louis, at the Chase. Harold Kopler has been very good and even offered to get me a Cadillac for seven thousand dollars. From here we go to Cincinnati for Barclay Glatt. Haven't met him yet and no one language. If Phil Silvers I will probably be "Glatt to see ya." Of course, if you want to discuss the four years I worked for my mother

With his fishing rod in one hand, and holding up his shorts with the other, Danny Davis booked many a comic into Kitty's Airliner . . . The ex-nitery boss did all right

by  
**JOEY ADAMS**



I WAS always very timid and shy when I met a night club or theater boss. If I didn't like the billing or dressing room or spot in the show I was afraid to approach the owner to complain. Then Tony Canzoneri joined me and later six-foot four-inch Mark Plant. Now I get what I want by just a sarcastic look. Especially when the boys are behind me.

Naturally we never have any trouble. What owner would complain to Tony or Mark? If it's bad they blame the audience and apologize for their club or theater. I'm the only comedian with a bodyguard for my talent.

The night club boss who stands out in my mind is not Monty Power or Nicky Blair or Fritzl and Jacobson, but a fabulous character named Danny Davis, former owner of Kitty Davis's in Miami Beach, Fla.

Oh, the new owner, Michel Rosenberg (famous Jewish actor) is a great guy and a wonderful host. Instead of a round of drinks he sends his friends a round of Kishke—but the real character is Davis.

### Calling B. S.

Danny is famous for the notes he sends his stars. He tries to change everybody's act, and sends them notations often when they are on stage. Maxie Rosenbloom and Maxie Baer were so annoyed with him (not because they couldn't read) for bothering them constantly, they went to B. S. Pully to get lines strong enough to insult Davis.

Leo Fuld had a unit called *Fun for Your Money*. For six weeks they broke every record at the Davis club. The seventh week business dropped off. Danny called Leo into his office and screamed: "You got a great show, get it the hell out of my room."

Danny considers himself a great producer—a sort of night club Ziegfeld. He once called all his musicians and entertainers together and after a lengthy lecture on show business said: "Okay now. Synchronize your watches. We attack at 2 a.m. for the last show."

### The Paperweight

Tony Canzoneri, Maxie Rosenbloom, Max Baer and Mark Plant were sitting in the lobby when an irate customer, half the size of Danny, slapped him in the kisser. Davis warned him but the guy punched him harder this time. "Don't do that," threatened the 240-pound owner, "or I'll tell these fighters to beat you up." What Danny doesn't know, but I'll tell these fighters to beat you up. The little guy up to it, since they couldn't hit Davis without going to jail.

Most entertainers have learned to dismiss Davis as a madman. Always every comic has worked for him one time or another. And usually on Danny's terms. He would call you from Miami during the coldest part of New York and say "I'm here sitting in front of my home with a fishing rod in one hand and holding my shorts up with the other. Why don't you come on down? It's 88 in the shade here. You can stay in my guest house."

That always made the comic weaken. Danny wasn't kidding about the temperature. But the guest house often cost you about \$20 a day. Oh, don't get me wrong. I love Danny Davis. Especially since he has an eight club boss.

at the Grace Hayes Lodge, that's another matter. I knew I couldn't get Fred, but I also knew I couldn't quit. My mother was a pretty good singer at that. We had a remarkable deal worked out. For two weeks, a good no salary and meals at half price. Where else could I get a deal like that? Never mind.

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(Continued from page 3)

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New York: 315 Madison Ave.  
(Booking Offices, page 48)

## ERNIE FELICE Quartet



### PERSONAL APPEARANCES

Cesar's, Hollywood      Ciro's, Hollywood  
Ambassador Hotel, Los Angeles

### CAPITOL RECORDS

#### PICTURES

"Smooth Sailing"—Paramount  
"The Big Cigar"—Paramount

ABC Coast to Coast

## PAGE CAVANAGH Trio



### PERSONAL APPEARANCES

Waldorf Astoria, N. Y.      Click Club, Philadelphia  
Warwick Hotel, N. Y.      Ciro's, Hollywood

Opening STRAND THEATER, N. Y.

### RCA VICTOR RECORDS

#### PICTURES

"The Big City"—MGM  
"Romance On the High Seas"—Warner Bros.  
"A Song Is Born"—Sam Goldwyn  
"Jingle Jangle Jingle"—Paramount

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# Booking Major Convention Shows

by  
**ABNER J. GRESHLER**

Hundreds of thousands of dollars are spent by industry for talent at conventions, trade shows, etc. Here's an outline of the problems faced by a leading booker and producer of this type of show.

THE show business outlook for conventions, trade shows and club dates today is, in general, good. Some of our largest conventions and trade shows are being held this April, May, June and July—many for the first time since the war began. During the war years these conventions and trade shows were greatly curtailed because of travel difficulties, shortages of products, etc.

National conventions of trade associations usually last four days and consist of breakfasts, luncheons, cocktail parties, banquets, etc., where conventioners are to be continually entertained. It is usual to have an important speaker scheduled for luncheons and dinners. An entertaining musical trio or a fine magic act may be used for cocktail parties and afternoon meetings in various suites in the convention headquarters hotel. This is a very important social aspect of the convention, for it is here that the manufacturer will invite everyone to come in to get acquainted with his sales executives and products and enjoy a drink or a snack.

The ladies' luncheon will usually feature a fashion show. We have even staged a circus for the youngsters attending conventions. If there are to be exhibits, we furnish models, music, lighting effects, etc., for the various clients.

The entertainment highlight of the convention is at the evening banquets, where shows are put on for the entertainment of the delegates and their wives. Sponsors usually vie with each other for the privilege of producing these shows, and at times it is customary to have as many as 20 sponsors share the expense of a show for the privilege of having their name mentioned in a program. Or three different companies may sponsor shows on three consecutive nights and each will try to outdo the others in producing a bigger and better show.

In preparing programs for these banquet shows we are very careful to select the types of artists that will best suit our audience. If business executives and their wives are to be entertained we may give them Metro-

politan Opera stars such as Jan Peerce or Robert Merrill, artists such as Dinah Shore, Hildegarde or Mary Kaye and Naldi. An audience composed mainly of salesmen might call for the talents of artists such as Gertrude Niesen or Rosaria and Antonio.

In shows we have staged in the past we have used, on various occasions, such stars as Tommy Dorsey, Henry Busse, Ted Lewis, Xavier Cugat, Benny Goodman, Milton Berle, Eddie Cantor, Judy Canova, Jackie Miles, Mitz Green, Dean Martin and Jerry Lewis, Hazel Scott, Henny Youngman, Maurice Rocco, Peter Donald and a host of others.

Many times the conventions are held in hotels where facilities for staging a show are nil. In such hotels we have to build stages, bring in lighting and sound equipment, backdrops and curtains, to overcome the many handicaps. Only recently at a hotel in Chicago, when we asked for dressing rooms, I was asked whether I wanted the \$6 or \$8 per day rooms for my acts to dress in. Many times, while an afternoon meeting is being held in the main

ballroom, we have had to rehearse shows in a small side room, crowding as many as 35 musicians and entertainers into a room not large enough to comfortably accommodate 10 people.

Inasmuch as we have staged shows for conventions held in all parts of the country, we have, at times, found difficulty in securing the type of acts we want in that particular territory. In that case we have had to fly complete package shows in from New York or Hollywood or Chicago for the night and then fly them back again.

Each show we produce during a convention is different. We have never repeated the same shows for an organization. Each show, too, receives individual attention. From the first telephone call telling us the date, the place and the budget for a convention, until the last guest has left we are at work to help make the convention a success. In that way we have been able to work for our clients on their conventions year after year, wherever their convention is to be held.



## Yank Acts Abroad

Despite unsettled world conditions, despite England's tough struggle to get into the black, American acts are finding a live market and extremely receptive audiences in Great Britain. Here's a flock of Yank performers cutting up a couple of crumpets in London. Left to right, standing: Lynn Allen, Judd McMichael and Roy Chamberlain (arranger for the Merry Macs). Sitting and kneeling, left to right: Marjorie McMichael, Ted McMichael, Irene Manning, Harry Green, Chic Johnson and Ole Olsen. Making like a Jeeves is, of course, Danny Kaye, who fractured box-office records all around the tight little isle.

# AGVA Situation

Confusion and chaos has been the order of the day ever since Shelvey went on "sick leave." Here is a step-by-step review of the complex American Guild of Variety Artists situation.

**THE END RESULT** of the conflict of the internal battle within the American Guild of Variety Artists (AGVA) may be an actors' union in which the members will have a voice. Besides in AGVA are nothing new. Ever since there was an actors' union nobody seemed to pop up and get involved. The present situation, therefore, has ample historic precedent.

Matt Shelvey was appointed by the Associated Actors and Artists of America (Four A's) in 1943 to run AGVA as national director until the dues paid off the debt to the Four A's, and had a national convention. When that occurred the union would receive its full autonomy and a national director would be elected by the new board which the members, thru elected delegates, would choose.

In fairness to Shelvey it must be recalled that during his reign, 1943-1947, AGVA managed to pay off the debt to the parent org. It also won secured minimums for members and improved general working conditions. It has been charged that the method of dues collection smacked of coercion bit by and large the union prospered.

The Four A's, which agreed to give AGVA back its autonomy after all dues were paid and a legally constituted convention was held, seemed happy. At least it followed a policy of laissez faire until something happened early last December.

## The Tiff Begins

At that time Shelvey was in the midst of getting the convention organized and was in constant huddles with the Four A's. There were some violent differences about the constitution, rumblings of which reached the membership. Shelvey, it seemed, wanted the right to hire, fire and set compensations. This, the Four A's said, would make him a dictator and objected.

At the same time it became evident that the various meetings held by AGVA members thruout the country for the purpose of nominating delegates to the forthcoming convention had given mixed results. For example,

in some cases where an area was entitled to four delegates, the meeting brought forward only four nominations. This picture was repeated all over the country with few exceptions. The question of local against national control also cropped up, with Jack Irving, Chicago; Dick Jones, Philly, and one or two others demanding local autonomy.

## Shelvey's Sick Leave

The Four A's had in the meantime received numerous petitions from AGVA members demanding it look into the AGVA picture. In late November, 1947 the Four A's called in Shelvey and demanded to see the minutes of the meetings. It discovered what it said were discrepancies and asked for explanations. A series of meetings followed and on the morning of November 20, Shelvey asked for and was granted sick leave for four weeks. He also asked to be relieved of all duties for that period.

The Four A's appointed its own committee to run AGVA during Shelvey's absence. It consisted of Hy Faine, chairman, head of American Guild of Musical Artists (AGMA); Florence Marston, Screen Actors' Guild (SAG); Ray Cook, Chorus Equity; Dewey Barto, AGVA; A. Frank Reel, American Federation of Radio Artists (AFRA); George Heller, AFRA, and Angus Duncan, Equity.

At this point the committee claimed that when it went over to Shelvey's AGVA office they discovered "missing records and general confusion." It also claimed that AGVA personnel was moving records out. To stop this the committee changed the locks on the doors and began an intensive investigation of Shelvey's administration.

## Battle Is Joined

During this four-week sick-leave period it developed that Shelvey, instead of being confined to a sick bed, was making hurried trips around the country conferring with AGVA reps and sending communiques to members and cafe and theater ops asking them to disregard the Four A's. On December 1 the Four A's discharged

Shelvey, charging him with insubordination and disruption. Shelvey replied by setting up national offices of the actors' union in Philadelphia. He hired Arthur W. A. Cowan as the union attorney, firing Jonas Silverstone and Mort Rosenthal, who had been AGVA lawyers up to then.

## Actors, Ops in Middle

The Four A's disregarded this move but discovered that there was considerable division of opinion among AGVA reps and members. Latter were meanwhile hopelessly confused by the two unions, both of which demanded dues. Cafe ops who had been accustomed to putting up cash bonds were equally confused. With both sides demanding bonds ops refused to pay either side.

The Four A's countered Shelvey's moves with a request to members that they pay no dues at all, or pay direct to the New York office. Dues collections promptly dropped, particularly in cities outside of New York. The Four A's, however, got to the ops thru the help of the Artists Representative Association (ARA) of which the biggest talent agencies in the country are members. ARA, thru its membership, warned all cafe ops that no acts could move out of New York unless cash bonds were deposited with the Four A's. With the Miami season beginning the ops capitulated to the Four A's.

During its investigations of Shelvey's records the Four A's claimed it discovered evidences of rigging the convention and further charged that had Shelvey's plan gone his way he would have had a job for life as sole ruler of AGVA. It also claims to have uncovered some peculiar dealings regarding the welfare fund management which led to other developments.

The Hotel Grady, Atlanta, filed charges with Fulton County charging Matt Shelvey and Arthur Kaye with fraud and coercion. Kaye was South-eastern AGVA rep for Shelvey. Hotel charged that both men had taken a total of \$20,000 from it as a waiver to permit the hotel to run matinees and that the money was not delivered to AGVA's welfare fund as it was supposed to have been. On January 30 both Shelvey and Kaye were indicted.

Kaye surrendered and was admitted to \$5,000 bail. Shelvey was picked up in Philadelphia and extradited and is out on \$5,000 bail.

Tentative date for his trial was set for early April.

Legal big shots now entered the picture. Shelvey hired Morris L. Ernst to fight his charge from AGVA, and the Four A's countered by hiring Samuel R. Rosenman, former advisor to the late President Roosevelt.

The first legal fracas was staged in a Philly Court, with both sides charging the other with dictatorship methods. Case is still pending.

During the Four A's investigation it found that some of Shelvey's people had signed loyalty pledges to Shelvey and were to resign if he did. There were wheels within wheels, with portions taking on a comic opera tinge. As Shelvey people moved into one area, the Four A's rep followed. Offices were raided. Locks were changed. Reps charged sides with amazing speed.

## More Legalings

While all this legal palaver and muscle stuff was going on both Shelvey and the Four A's announced new meetings preparatory to new conventions. From reports received from the field the Shelvey meetings were either not held or just forgotten. The Four A meetings, on the other hand, were fairly well attended and slated for delegates to the convention began coming in.

But even this wasn't running too smoothly. At least four people are alleged to have dropped out seeking Shelvey's job thru the control of delegates. Among those named as aspirants were Dewey Barto, Henry Dunn, Jack Irving and Dave Fox. Each has so far denied any personal ambition.

## Nat'l vs. Local Voting

Billings have since been mailed out and AGVA members in good standing have lists of candidates from which to choose. Major quarrel now is the method of voting. While delegates are nominated locally, voting will be on a national basis. Some AGVA members oppose this. They claim that voting as well as nominating should be local. Four A's say that statutory nature of the business makes national voting more practical. Insiders, however, say that Four A's fear that on a local voting basis Shelvey's would have in and that local agents would soon swallow branches.

Whichever side is right will be determined by the AGVA membership at the May convention to be held in New York. And knowing the complexion the air should clear.

# RED INGLE

and his  
BOXOFFICE NATURAL 7



WITH AMERICA'S  
FUNNIEST ENTERTAINMENT  
PACKAGE RANGING FROM A TO ZANY

Riding Another Smash Hit---  
TOPPING TIMTAYSHUN!  
"Cigareetes, Whusky and  
Wild, Wild Women"

CAPITOL RECORDS

Booked by  
WM. MORRIS AGENCY

READY TO REPEAT HIS  
SMASH P.A. TOUR of Last Year



# Tex Williams

AND THE WESTERN CARAVAN

featuring

Smoky Rogers and Deuce Spriggins

Beginning at the ORPHEUM-OMAHA

May 21

then through Midwest  
to Atlantic Seaboard

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# AMUSEMENT PARKS

(USING NAME BANDS)

## ALABAMA

**PHENIX CITY**  
Idle Hour Park  
Jesse L. Marlowe, mgr.

## ARKANSAS

**HOOT SPRINGS**  
Fountain Lake Park  
C. E. Welshman, owner

## ARIZONA

**PHOENIX**  
Treasure Island Park  
Joe Weber, mgr.

## CALIFORNIA

**NAPA**  
Napa Springs Amusement Park  
Hendall and Harris, owners-mgrs.  
**PISMO BEACH**  
Pismo Playland Park  
Ross G. Keeler and George A. Dosa, owners-mgrs.

**SAN DIEGO**  
Mission Beach Amusement Center  
Warner Austin, mgr.  
**SAN FRANCISCO**  
Whitney's Playland-at-the-Beach  
George E. Whitney, owner-mgr.  
**SANTA CRUZ**  
Santa Cruz Beach  
Louis W. Jenkins Jr., mgr.  
**SANTA MONICA**  
Newcom's Santa Monica Pier  
W. D. Newcomb Jr., owner-mgr.

## COLORADO

**DENVER**  
Lakeside Amusement Park  
Benjamin Krasner, mgr.  
Ellich Oardens  
Arnold B. Gurtler, owner-mgr.  
**ESTES PARK**  
Riverside Amusement Park  
G. H. Gilliam, mgr.

## CONNECTICUT

**BRIDGEPORT**  
Pleasure Beach Park  
Owned by city  
**BRIELOT**  
Lake Compounce Amusement Park  
I. E. Pierce, mgr.

**KILLINGLY**  
Wildwood Park  
P. J. Sheridan, owner-mgr.

**NEW HAVEN**  
Seaside Rock Park  
Frederick E. Levere, mgr.

**NEW LONDON**  
Ocean Beach Park  
Meredith Lee, supt.

**ROCKVILLE**  
Sandy Beach Park  
George D. Bokis, owner-mgr.

## DELAWARE

**NEW CASTLE**  
Dover Beach Park  
Shorley Fincher, mgr.

**PORT PENN**  
Amusement Beach Park  
Thomas Texts, owner  
Marlin Stapleton, mgr.

## FLORIDA

**JACKSONVILLE BEACH**  
Boardwalk  
H. M. Shelley, pres.  
**MIAMI**

P. B. A. Happyland Park  
Police Benevolent Association, owners  
L. Logan, mgr.

**PENSACOLA**  
Pensacola Beach  
S. Mason, mgr.  
Gulf Beach Amusement Park  
Elliott & Richardson, owners  
Fred R. Rainey, mgr.

**TAMPA**  
Sunshine Springs Park  
Gordon C. Hunt, mgr.

## GEORGIA

**MACON**  
Lakeside Park  
Irving Scott, mgr.

**SAVANNAH**  
Barber's Pavilion and Park  
File of Hope  
Wm. M. Barber, owner-mgr.

## ILLINOIS

**AURORA**  
Evanston Park  
Orville P. Fox, owner-mgr.

**COOK COUNTY**  
MacMann's Del's Park  
David J. Prema, owner-mgr.

## PARIS

Twin Lakes Park  
Owned by the city  
L. P. Cross, mgr.

## ROUND LAKE

Round Lake Park  
George P. Renchman, owner

## INDIANA

**PORT WATNE**  
West Swainy Park  
Ennis Bros., owners-mgr.  
**INDIANAPOLIS**  
Riverside Amusement Park  
R. D. and J. L. Coleman, owners  
H. E. Parker, mgr.

## MICHIGAN CITY

Washington Park  
Harold K. Barr, mgr.

## MONTICELLO

Ideal Beach Resort  
T. E. Spachman, mgr.

## SOUTH BEND

Playland Park  
Earl J. Redden, owner-mgr.

## IOWA

**BOONE**  
Spring Lake Park  
Robert McBride, owner  
Ben B. Wiley Jr., mgr.

**DAVENPORT**  
Mississippi Valley Amusement Park  
H. A. Getter, mgr.

## DES MOINES

Hiwerton Park  
Robert A. Reinhardt, mgr.

## FORT DODGE

Exposition Park  
Armstrong Realty Co. owners  
Jay Longstaff, mgr.

## RUTHER

Grand View Park  
Ross Hancock, owner-mgr.  
Electric Park  
J. K. Maple, owner-mgr.

## STORM LAKE

Lakeside Amusement Park  
J. L. Pich, mgr.

## WATERLOO

Electric Park  
C. E. Peterson, owner-mgr.

## KANSAS

**BONNER SPRINGS**  
Lakewood Park  
T. D. Ward, owner-mgr.

## KENTUCKY

**LEXINGTON**  
Joyland Park  
R. R. Ruffaw, mgr.

## LOUISVILLE

Fountain Perry Park  
John P. Bingham, mgr.

## LOUISIANA

**NEW ORLEANS**  
Audubon Park  
Owned by city  
George Douglas, mgr.

**OLD ORCHARD BEACH**  
Old Orchard Reef, Whiteaway  
John W. and W. L. Duffy, mgrs.

## UPPER GLOUCESTER

Royal River Park  
Howard I. Small, mgr.

## MARYLAND

**BALTIMORE**  
Gwynn Oak Park  
Arthur B. Price, owner  
Edward B. Price, mgr.  
Liberty Park  
Harry A. Hale, owner

**MIDDLE RIVER**  
Cape May Beach  
Cape May Beach Corp. owners  
E. V. Shavers, mgr.

## MASSACHUSETTS

**AGAWAM** (near Springfield)  
Riverside Park  
Edward J. Carroll, owner-mgr.

## AUBURNDALE

Norumbega Park  
Norumbega Park Co. owners  
Roy Oul, mgr.

## DARTMOUTH

Lincoln Park  
John Collins, owner-mgr.

## HOLYOKE

Mountains Park  
Louis D. Pellitteri, mgr.

## LOWENBURG

Whalom Park  
Harold D. Gilmore, mgr.

## MENDON

Lake Nimrod Park  
Florence J. Fyne, mgr.

## NANTASKET BEACH

Paragon Park  
Lawrence M. Stane, mgr.

## REVERE (BOSTON)

Revere Beach  
Business Men's Association  
J. Victor Sharpe, secy.

## VENTNHAM

Lake Pearl Park  
E. R. Egergen, owner-mgr.

## MICHIGAN

**BAY CITY**  
Wenona Beach Park  
O. D. Colbert, mgr.

**BENTON HARBOR**  
Home of David Park  
Chic Bell, mgr.

## DETROIT (ST. CLAIR SHORES)

Jefferson Beach Park  
Harry Stahl, supt.

## EASTWOOD

Henry Wagner and May B. Korman, owners  
Henry Wagner, mgr.

Tashmoan Park at St. Clair Falls  
Arlington H. Fleming, mgr.

## FLINT

Flint Park  
Dr. L. H. Firstouse, gen. mgr.

## LANSING

Lake Lansing Park  
Roger E. Haney and sons, owners

## SAINT JOSEPH

Silver Beach Amusement Park  
Drake Family, owners  
H. J. Terrill, mgr.

## UTICA

Utica Amusement Park  
Myron Brown, mgr.

## MINNESOTA

**EXCELSIOR**  
Excelsior Amusement Park  
Fred W. Pearce & Co. owners

Fred W. Clapp and J. P. Colman, mgrs.

## FARMINGTON

Islelaken Park  
Al Menke, mgr.

## LYND

Lyndwood Park  
Dave Lamphere, owner-mgr.

## MISSOURI

**KANSAS CITY**  
Fairland Park  
Marion Brandt, owner

Harry Duncan, mgr.

## ST. JOSEPH

Lake Contrast Amusement Park  
L. F. Ingemoll, owner-mgr.

## ST. LOUIS

Forest Park Highlands  
A. W. Kelchum, mgr.

## MONTANA

**MILES CITY**  
Loon Park Amusement  
D. P. Leon, mgr.

## NEBRASKA

**CRETE**  
Tuxedo Park  
F. J. Kipke, mgr.

**RATSTON**  
Lib's Park  
Lib Phillips, owner-mgr.

**LINCOLN**  
Capital Beach  
Hoyt & Hawk, owner-mgr.

## OKLAHOMA

Peony Park  
Joseph Malet, mgr.

## NEW HAMPSHIRE

## LOCHSHEE

Gardner's Grove  
Mollie (Lopland) Lambert, owner  
J. Copeland, mgr.

## MANCHESTER

Pine Island Park  
Barney J. Whisman, mgr.

## NEW JERSEY

## BURLINGTON

Sylvan Lake Park  
Ed Nish, owner-mgr.

## LAKE HOPATCONG

Bertrand Island Park  
Louis Kraus, mgr.

## PALM BEACH

Palm Beach Amusement Park  
Jack and Irving Rosenthal, owner-mgrs.

## SEASIDE HEIGHTS

Seaside Heights Casino, Linus  
R. Gillett, owner-mgr.

## NEW YORK

**ANOKA**  
Lalle's Amusement Park  
Michael T. Guazzetta, mgr.

## CANANDAIGUA

Roostland Park  
William W. Muir, owner-mgr.

## CUBA

Cliveden Park  
Wm. Finckhousen, owner-mgr.

## GENESEE

Long Point Park  
Mrs. H. W. Berry, owner  
C. F. Johnston, mgr.

## JAMESTOWN

Cedara Park  
Harry A. Tilson, owner-mgr.

## LOON LAKE, COBICOCTOR

Palace Amusement Park  
Nick (Iaho), owner-mgr.

## NIAGARA FALLS

Midway Beach Park  
Joseph P. Pature, owner-mgr.

## PERRY (near Batavia)

Silver Lake Park  
Silver Lake Amusement Co. owners

## SHIRAZ

John Shirkland, mgr.

## RICHFIELD SPRINGS

Canadara Park  
Joe Magee, mgr.

## WILLIAMSVILLE

Old Park  
Harry Altman, mgr.

## YOUNGSTOWN

Lakewood Park  
C. M. Zouff, mgr.

## NORTH CAROLINA

## ATLANTIC BEACH

Atlantic Beach, Inc.  
A. B. Cooper, owner  
Newman White, mgr.

## OHIO

**AERON**  
Summit Beach Park  
Frank Rafini, mgr.

## BUCKEYE LAKE

Buckeye Lake Park  
John I. Caffey Jr. owner  
A. M. Brown, mgr.

## BEVERLY

Beachland Park  
R. A. Jolly, mgr.

## CANTON

Myers Lake Park  
Carl H. Schall, mgr.

## CELINA

Edgewater Park  
Mrs. C. M. Mason, owner  
Thos. T. T. T. mgr.

## CHIPPewa LAKE

Chippewa Lake Park  
Parker Beach, owner-mgr.

## CINCINNATI

Coney Island  
Edward L. Schell, mgr.

## CLEVELAND

Cleveland Zoological Park  
Owned by city

Frederick A. Robinson dir.  
Puritas Springs Park  
James O'Connor, mgr.

## COVINGTON

Covington Lake Park  
James E. H. mgr.

## DAYTON

Lakewood Park  
Lakewood Park Co. owners  
Oscar Schmitt, mgr.





# Who's Who at the Box Office

## THE ALLAN SISTERS

TWO curvaceous blondes, the Allan Sisters, match their appearance with intriguing voices that run the gamut of melody from humorous specialty numbers to straight warbling of the semi-classics, standards and pops. After several years of radio work in Chicago and the East, the sister team decided to go into the personal appearance field after a series of successful club-date appearances, which were sandwiched in between its daily radio stints.

The Sisters, Vi and Velma, have worked spots such as the Oriental Theater, Helsinki's and the Blackhawk, Chicago; Pie-Tot, Milwaukee; Frolies, Omaha; Bowery, Detroit; and Curley's, Minneapolis, the past year. Managed by the Louis Cohan Agency, Chicago.

## BARCLAY ALLEN

AFTER a year as featured pianist with Freddy Martin's Cocoanut Grove arc, 29-year-old Barclay Allen organized his own 12-piece orchestra in February of this year. First date landed by the new crew was at Ciro's swank Hollywood niterery, where the ark is currently attracting favorable notices all around. On the horizon is a recording deal with a major diskery about set, and a road tour which starts at Denver's Elitch's Gardens in May.

Allen piano stylings, spotlighted on many Martin diskings last year, brought the youthful maestro into national prominence rapidly. Before joining Martin, however, Barclay had amassed a healthy background by fronting smaller combos. During 1946 and 1947, Allen held the musical director's chair at KLAC, Hollywood indie, where he led his Rhythm Four which eventually became the nucleus of his present crew. Between KLAC chores, he doubled on radio shows, handling ivories with Kay Kyser's orchestra. With his Rhythm Four, he

cut 10 sides for Van-Es, small indie label during that time.

Allen's return to Denver in May at the helm of his own crew is significant, since the mile-high city is Barclay's home town. Before coming to Hollywood, he handled musical direction on KLZ, Denver, for three years, and played summer location dates at Cosmopolitan Hotel. He was recently featured in a Martin Block's MGM musical short of Freddy Martin's ark in action. Booked by Music Corporation of America. Personally managed by Carson Harris.

## DAVE BARRY

ANOTHER graduate of the old Major Bowes amateur hour show, Dave Barry played his first professional date at New York's old place Theater in April, 1935. From there, he toured with a Major Bowes vaude unit for six years, handling emcee chores and a featured comedy slot. Studied with orks followed during which he was featured on vaude tours with Glen Gray, Harry James, Jimmy Dorsey and Charlie Barnet.

Following discharge from the army, Dave came to Hollywood and landed at Billy's Gray's Band Box, a small, intimate and popular bistro. His droll humor and smart impersonations scored immediately with the Band Box crowd, and he was held over for months. It was here that his work attracted attention of radio and film execs, bringing the lad plenty of radio guest spots and finally a permanent berth on the Jimmy Durante-Rexall show. Barry plays the "Mr. Ripple" character while his small son, Alan, is "Trickle."

In addition to radio, Barry has landed several pic stints, and will soon start work on a new film for Columbia. He finished a nitery run early this month at Palm Springs' lush Palm House, where he drew several holdovers. Personally managed and booked by Harry Remm.

## HADDA BROOKS

TWO and a half years ago, a small Hollywood indie diskery was just getting in biz. The firm, Modern Records, signed as one of its first artists a relatively unknown gal, Hadda Brooks. Everit proved lucky for all concerned for today Miss Brooks has become the "Queen of the Boogie" and grown in popularity until the gal tops sales of all Modern artists.

Hadda's first disk click was Polonaise Boogie which was released simultaneously with the pic, Song To Remember. Modern followed this hit with six sides of modernized boogies. Later, That's My Desire and Don't Take Your Love From Me also scored.

The Brooks gal was already set as a piano stylist when she took to vocalizing during a vaude stint at Los Angeles' Million-Dollar Theater in 1946. Success was immediate, setting the pattern for her future vocal-piano sides. Vaude and personal appearance stints, coupled with solid record releases followed, bringing her income and box-office draw up steadily. During a recent personal stint in Washington, she is scheduled for other film roles when she returns to Hollywood from her present personal appearance tour.

Miss Brooks' record mentors, Jules and Saul Bihari, of Modern, point to her popular "up" on personal appearance tours as proof that gal's peak time is still to come. During a recent personal stint in Washington, fans clamoring to catch the act were so thick outside the theater box-office that police were needed to keep order. Managed by Phil Bloom Agency.

## KING COLE TRIO

IN 1936, a musical comedy called Shuffle

Along folded in Los Angeles, leaving a 17-year-old piano player stranded. The 88-yr. Nat (King) Cole, landed a job at a small Los Angeles club, the Swanee Inn, which barely kept the wolf from the door. It was here that King Cole formed his now famous group, with Oscar Moore on guitar and Wesley Prince on bass.

Group was strictly instrumental at first until one night when Nat sang Wesley Lorraine at the insistence of a customer.

Reaction good, the Cole vocalizing immediately became a standard part of the act. From Swanee Inn, the trio moved to several smaller Vine Street clubs, then decided to try their luck in New York. All they got was a trial run at Kelly's Stable on 52d Street and a headache when the army drafted Wesley Prince. Back in Hollywood with a new bassist, Johnny Miller, they started over, slowly building a following.

At this point, shrewd Carlos Gastel stepped in as personal manager, got the trio a contract with the then new Capitol Record outfit, and things began to happen. First off, the lads landed a sock dick seller in *Straighten Up and Fly Right* which established them well enough to get movie bids. Boys did a series of musical shorts, then won a featured role in the *Breakfast in Hollywood* pic.

Since then, the King Cole Trio has climbed upward, earning top dough on personals, radio, and from records. Now 10 years old, the Cole trio still includes Johnny Miller and newcomer Irving Ashby, who replaced Oscar Moore early last fall. Their musical stylings are unique, original and highly listenable. Their Capitol diskings continue to rank high on the best seller lists, and they've won a flock of popularity polls both in the trade and fan groups. Cole trio has been a frequent tenant on *The Billboard* popularity charts.

Off the stands the trio are serious minded boys, contributing their time and energy to working for the National Association for the Advancement of Colored People. Their integrity and talent have won them universal respect.

Booked by General Artists Corporation. Managed by Carlos Gastel.

## BELLE-TONES

THE BELLE-TONES are three attractive chicks who first played together with USO Camp Shows overseas. Their work as musicians was so well received that on returning to the States they decided to form a cocktail unit. The girls, who in no way yearned—in fact, come from three different sections of the country—have blended their musical abilities as well as their vocal talents into an outstanding girl trio.

Their past engagements include Doc's, Baltimore; B & W Club in Pennsylvania; Domes, Chicago; the Mirror, Washington; Orchid Lounge, Springfield, Ill.; Glass Hat, Shreveport, La., and many others.

Unique comedy combined with excellent vocals and musicianship make this an outstanding unit where the finest is desired.

Managed by Allan Rupert, Philadelphia.

## BOB AND EVELYN

BOB and Evelyn's whirlwind roller skate turn not only wins plenty of palm-watching from onlookers but the act enhances the interior of any night club or theater, for it works on an elevated table with its own random light equipment to highlight its costumes. Working at a race-track pace, this roller skate duo keeps up a hectic pitch while executing a series of whirly spins and lifts that keep the excited gasps whispering thru an audience.

During the winter they appeared at the Plantation Club, Moline, Ill. the Stork Club, Council Bluffs, Ia.

Tony's Venetian Room, Des Moines, La.; Latin Quarter, Newport, Ky.; and the warmer months confined to appearances with the Barnes-Carruthers' fan troupe. Managed by the Louis Cohan Agency, Chicago.

## IKE CARPENTER

ONLY 23 years old and fronting his own ark since the summer of 1946, Ike Carpenter has made a solid impression on both trade and fan groups with his smart musical stylings. Ike is a thoroughly grounded musician to begin with, having attended Duke University on a music scholarship. His first ark started while Duke led to an offer to join Johnnie (Scat) Davis in New York. Later, Carpenter played with the Johnny Long, Bobby Sherwood and Bob Reaburn crew, as featured pianist.

He organized his present 11-ark ark a year ago this month, making his first date at Town's Dorsey. Carpenter's first personal appearance was at the Garden at Ocean Park, Calif. From there, the crew moved to Horst Heidt's Trianon Ballroom, playing five return engagements within a year for a new house racket. The Shots vaude revue, the frontier tour of the Pacific Northwest with marquis success.

Last fall the lad shared the stage with Frankie Lane when the duo played a record-breaker at the Los Angeles' Madison. Due to the war, however, Carpenter set up an opening-night show at the famous, devout Ballroom during a two-week run. Records for Modern, Capitol and Standard Top releases. Personally managed by Phil Bloom Agency. Booked by General Artists Corporation.

*The*



# RAVENS

THE QUARTETTE YOU'LL RAVE ABOUT!

Exclusive  
NATIONAL  
RECORDING  
ARTISTS

Currently on  
TOUR OF  
ONE-NIGHTERS

UNIVERSAL  
ATTRACTIONS

347 MADISON AVE., NEW YORK, N. Y.  
MURRAY HILL 9-4076-7-8



"A Slinging Act  
Par Excellence!"

—Variety

# The Modernaires

## RADIO

Just Completed!

39 CONSECUTIVE WEEKS!

AS "YOUR MUSICAL CHEFS" ON  
"DOUBLE OR NOTHING" WITH  
WALTER O'KEEFE  
CBS—COAST TO COAST

## LOCATIONS

Just Completed!

SMASH ENGAGEMENT!

SLAPSY MAXIE'S IN  
HOLLYWOOD . . .  
See what Hollywood reporter had  
to say!

## PICTURES

Just Completed!

ANOTHER MUSICAL SHORT  
FOR  
UNIVERSAL-INTERNATIONAL  
PICTURES, INC.

Currently  
Appearing

FLAME ROOM  
HOTEL RADISSON  
Minneapolis, Minn.

## RADIO

Just Completed!

39 CONSECUTIVE WEEKS!

BOB CROSBY'S "CLUB 15"  
CBS—COAST TO COAST

## THE HOLLYWOOD REPORTER

There are few good vocal groups appearing in night clubs around the city, but whatever their number, the Modernaires and Paula Kelly are the best of the lot. As a thrust, Miss Kelly seems to be completely aware of top-notch showmanship means to their right up there with her all the way. The quinter demonstrates a bright, wide-eyed vitality which they scatter as generously as rice at a wedding. All their tunes show careful preparation with, as you watch them leave the floor, that they would step on for just one more number, regardless of how many they do.

Exclusively on  
**COLUMBIA  
RECORDS**

Personal Management: THOMAS P. SHELIS

Direction



GENERAL ARTISTS CORPORATION

## PAGE CAVANAUGH TRIO

CREDIT usually granted C.T. with having brought the Cavanaugh group to the New Talent of the disco field. During the 1961 Cavanaugh first attracted attention of his fellow soldiers at Cobo Kithen, Calif., with his smart piano technique. The army brass hats caught on and ordered Page to cut some V-disks for overseas distribution.

Page teamed with Al Viola and Alan Burns, also soldiers, to launch the combo in Hollywood, doing off-duty shows and benefits. After a tour of overseas duty entertaining the troops, the lads were discharged from service. Personal Manager Bullets Durgom quickly signed the group, and within a matter of weeks, Page and his boys were creating much favorable comment with a wardrobe of Hollywood's swank Trocadero, Pro's and the Boccage Room. Frank Sinatra caught the act and immediately signed the trio to appear with him at the Wedgewood Room of New York's Waldorf Astoria Hotel.

From then on it was clear sailing, with an RCA Victor record pact and a series of lush personals handed to the boys. In between times, the lads did okay with film stints and radio guest shots, being featured last summer on the Jack Parr show over NBC. During their current road tour they scored at the Clink, Philadelphia; Raleigh Room, Hotel Warwick in New York, and the Forest Park Hotel, St. Louis.

Best selling disks for Victor to date include *The Three Bears*, All of Me and the current O.K. Baby, D.O.I. Personally managed by Bullets Durgom, booked by General Artists Corporation.

## SPADE COOLEY

SPADE COOLEY admits that in 1939 he had "one suit of clothes, a fiddle and three cents," but in 1947, his income was in six figures. For a guy who, in 1940, worked as a stand-in for Roy Rogers, Cooley's present success is no small accomplishment. Between the lean years and today, Spade literally fiddled his way to the top, working first as a sideman with local Western orks, and later organizing his own Western swing crew in 1942.

Spade comes from a musical family and began dabbling with the ork as far back as 1934, working with small crews for as little as \$15 a week. From here, he graduated to a band with the famed leaders of the Purple Sage and later the job with Roy Rogers.

When he organized his own ork in 1942, he was hired for a stint at Foreman Phillips' Venice, Cal., ballroom where he stayed for 72 solid weeks. At the end of that date, his rep had been made and a series of motion pic stints followed, and-

## VIC DAMONE

THE 20-year-old smooth stylist of Mercury Records, Vic Damone, has come a long way in the three years since the time of his uttering days at the New York Paramount Theater. Damone was picked up by manager Lou Capone and in radio-fueled fashion Capone built up Da Man on local sustaining air show. The sustainers grew into a commercial siren for Pet Milk, and about the same time the warbler landed a Mercury waxing contract. His first platter, *Take One Heart*, established Damone almost immediately as the bubble-boy brigade. Back to the Paramount he came, but this time like a conqueror, bossing the lecture attraction in a vaudeville presentation. Damone followed this with a well-received musical comedy, *The Big Cat*, and a musical short feature, *In the Moonlight*. The result, Goodman added Damone to his Capitol Records combo. Feltice, meanwhile, continued to work with his own group, finally attracting attention from Capitol execs who saw the combo something different and salable. Capitol thereupon signed the quartet to a long-term deal, permitting Ernie to continue working as a member of the Goodman sextet when not cutting his own disks.

Ernie recently appeared in Paramount's *The Big Cat* as a musical short feature. In radio, the smooth tenor has been featured on *Swingtime*, *Ernie's* *Stars in the Sky* in the American program originating in Hollywood. Booked by General Artists Corporation. Personally managed by Bullets Durgom.

## KATHLEEN DENNIS

THIS siren of song has won her title as the "Colleen of Song" after readers, operators and patrons had thrown accolades her way for her completely original delivery of lyrics, ranging from the standards to the latest novelties and pops. A dazzling red-head, Miss Dennis enhances her song delivery with a wardrobe that would stifle a Parisian designer. The youthful chime deserves her solo billing because of the originality of her delivery; and the fact that all her numbers are worked to specific arrangements done by some of the country's leading producers.

Miss Dennis worked the winter season at the Florida room sector and has also worked such spots as the Elvies, Frolics, Chicago, the Prevue, New Orleans, and the Tie-Tec, Milwaukee. Managed by the Louis Cohan Agency, Chicago.

## ERNIE FELICE QUARTET

BEFORE the war, Ernie Felice was attracting favorable comment from such titans as Bing Crosby and Duke Ellington, who heard Ernie's unusual accordion stylings while the lad was a member of a group called the Four Sharps. After discharge from the air corps in 1945, Ernie decided to take a crack at Hollywood. He organized a quartet, developed a home-made mule which was designed to filter the accordion tone and eliminate tinny qualities, and went to work.

Before long, the Felice stylings caught the ear of jazz master Benny Goodman. The result, Goodman added Felice to his Capitol Records combo. Felice, meanwhile, continued to work with his own group, finally attracting attention from Capitol execs who saw the combo something different and salable. Capitol thereupon signed the quartet to a long-term deal, permitting Ernie to continue working as a member of the Goodman sextet when not cutting his own disks.

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## AL GAYLE

## THE HARMONICATS

**B**EST known as a member of the Gayle Harmonics quartet, Al Gayle has been a regular on the radio since the formation of the Harmonics in 1940. He has been a regular on the radio since the formation of the Harmonics in 1940. He has been a regular on the radio since the formation of the Harmonics in 1940.

A versatile, flexible, and hard-working, Al Gayle has been a regular on the radio since the formation of the Harmonics in 1940. He has been a regular on the radio since the formation of the Harmonics in 1940.

Before landing his present berth, Al Gayle has been a regular on the radio since the formation of the Harmonics in 1940. He has been a regular on the radio since the formation of the Harmonics in 1940.

## HARMONICA DONS

**T**HIS versatile trio was formed recently by three talented harmonica players, Gordon Mitchell on chord; Owen Jones, who plays lead, and Don Fawcett on bass. All three have for several years with Borrah Minevitch's Harmonica Rascals.

Their performance is outstanding in the range of material and control of rhythm. They play everything from boogie to the most difficult and popular classics.

The Dons are heard regularly on the air over radio station CKLW, Detroit, and have also appeared on television over that city's station WWJ-TV. They are currently playing the famed Bowery Cafe, Detroit, after a sensational opening at the new Irv Jaffee's Cocktail Lounge.

Personally managed by Murray Sabin, of Detroit.

## LIONEL HAMPTON

**L**IONEL HAMPTON sticks to the trends.

Always noted for fronting a powerhouse, commercial jazz aggregation, the Hamp went sweet last year when sweet was the thing. At the same time the jazz trends were turning toward be-bop, so the Hamp has added some boppers to his library. All the new stuff and Flying Home, too, fills in the crowds wherever the Hamp goes, whether it be on one-nighters, the nation's big theaters, locations or concert halls. And when they're at the Hamp is sure to break it up either with a new song or with showmanship.

Hampton's success is noted in reviewing a lot of the new and theaters he's played in the past year with every noted orchestra and vocal group in the country being added to his library. He has played a house recently, including one at the New York Strand Theater.

The singer, who earned his initial fame via his vibraphone work with Benny Goodman in the late '30's, recently branched out into the movie and radio arena. His first movie was seen along with B. G. Dewey Kaye, and his second, "The Big Cat," is in the picture. He is also featured in the "Mambo" picture, starring U.S. Navy show, "The Popular Debut," starring Betty Hutton.

Hampton is also in the "The Big Cat" picture, starring U.S. Navy show, "The Popular Debut," starring Betty Hutton.

**J**IMMY HEALEY and MACK HEALEY are a popular duo in the Chicago area. They have been a regular on the radio since the formation of the Harmonics in 1940. He has been a regular on the radio since the formation of the Harmonics in 1940.

In addition, they've worked outdoor events such as the Illinois and All-Iowa State fairs, and will shortly go on a series of one-night dates in ballrooms following three such recent Midwest dates which proved them an attraction so strong that they could work to a regular dancing crowd.

They worked radio shows such as the Vaughn Monroe and Spike Jones airers during the past six months, and will start a nationwide tour of disk jockey theater dates. Their Universal platters are top-demand items in the station's juke boxes, over retail counters and on disk jockey shows.

Managed by Mutual Entertainment Agency, Chicago.

## HEALEY AND MACK

**H**EALY AND MACK have found wide acceptance, both with indoor and outdoor operators, because of the originality of their portable bar work. Working on a piece of equipment that approximates some of the qualities of horizontal bar, trapeze and swinging ring work, this firm and male pair offers a variety of muscle work that's good for chuckles as well as gasps of amazement.

During the war, the duo left their long string of professional engagements to work on USO, and only recently returned to the professional roster. The act packs a double sock.



# DISCOVER!



the piano artistry of  
**BARCLAY ALLEN**

HIS PIANO AND HIS ORCHESTRA

Featuring  
**The Rhythm Four**

Now Appearing  
**CIRO'S, Hollywood**  
Latest Release on VAN-ES RECORDS  
**"CUMANA"**

Direction: MCA

Personal Management:  
**CARSON HARRIS**



# Frank "SUGAR CHILE" Robinson

60 Lbs. of Box-Office Dynamite



## ENGAGEMENTS

### THEATERS

DOWNTOWN—DETROIT  
REGAL—CHICAGO  
ADAMS—NEWARK  
STATE—HARTFORD  
CHICAGO—CHICAGO  
MILLION DOLLAR—LOS ANGELES  
LINCOLN—LOS ANGELES  
T & D—OAKLAND  
ORPHEUM—SAN DIEGO  
ORIENTAL—CHICAGO  
PARAMOUNT—PORTLAND, ORE.  
ORPHEUM—SEATTLE, WASH.  
ORPHEUM—SPOKANE, WASH.  
ROYAL—BALTIMORE

### MOVIE

"NO LEAVE, NO LOVE"  
M-G-M

### RADIO

"WE, THE PEOPLE"  
"JACK SMITH SHOW"  
"HALL OF FAME"  
"ALL STAR NEGRO SHOW"  
"KRAFT MUSIC HALL"  
"COLLEGE OF MUSICAL KNOWLEDGE"  
"KING COLE TRIO SHOW FOR  
WILD ROSE HAIR TONIC"

### NEWS REELS

PARAMOUNT  
FOX-MOVIE-TONE  
ALL AMERICAN

### SPECIAL APPEARANCES:

Before PRESIDENT TRUMAN in WASHINGTON  
With BOB HOPE at CLEVELAND ARENA  
With RITZ BROS. at PHILADELPHIA ACADEMY OF MUSIC  
With TOMMY DORSEY at DALLAS, TEXAS, STATE FAIR  
With PAUL ROBESON at AMERICAN NEGRO MUSIC FESTIVAL  
LUCIUS BOOMER—WALDORF-ASTORIA HOTEL at NEW YORK  
NAT'L AUTOMOBILE DEALERS' ASSOC. at ATLANTIC CITY

### MANAGEMENT COUNSEL

SIDNEY J. KARBEL & HERBERT M. EIGES

3650 BARLUM TOWER

DETROIT, MICH.

### DIRECTION

MUSIC CORPORATION OF AMERICA

NEW YORK CHICAGO BEVERLY HILLS CLEVELAND  
LONDON DETROIT DALLAS

Deanna Smith, president of the club, is working steadily to build up the club's reputation. They are set for a spring of the fair dates for the summer and will return to theater and literary work in the fall.

Managed by the Louis Cohan Agency, Chicago.

## WOODY HERMAN

IN 1947 Woody Herman disbanded his ork, announced he was fronting a band, and said he would henceforth work as a single. He was not long in proving that even without an ork behind him, Herman was a sock entertainer. His single records with Columbia scored at the sales counters, and his summer radio show for Electric Companies of America proved he could sell over the air as well. This year, however, Woody once again picked up his baton, dusted off old arrangements, added a few new ones, and took to the road, fronting a band acclaimed by tradesters as the best in Woody's 12 years of continual ork work.

Today's Herman Herd is a far cry from the ork which Woody organized in 1937 when Isham Jones retired and Herman inherited the best of the Jones sidemen. During the years, the Herman instrumental stylings, clever arrangements, and unique vocal work have mellowed, earning the fronter a permanent niche in swing's hall of fame. Today, The Old Woodchopper is in demand for pix, radio and records, and does right well at ballroom box-offices thruout the country.

Woody has been featured in half a dozen films and is one of Columbia Records's top selling artists. Disk hits to his credit include Civilization, Ivy and the older Caldonia and Tallahassee. In March of this year, the Herd invaded New York's Carnegie Hall to score in a swing concert. Highlight of the event was Ebony Concerto, especially written for the Herman ork by famed composer Igor Stravinsky. Booked and managed by Continental Artists, Inc.

## DEAN HUDSON

DEAN HUDSON, the orkster with the fullback build, got his start at the University of Florida, where his campus band became such a fa-

vorite that he seemed to stay in the college band all summer. After graduation, he went to work for the University of Southern California, where he was a member of the Marching Dons band.

Hudson, too, has led with the rest of the band, having worked spots like the Kavakas Club, Washington; Catalina Beach Club, Victoria Beach; the Roosevelt Hotel, New Orleans; Flager Gardens, Miami; Roseland Ballroom, New York; the Hippodrome, Baltimore; and the St. Charles Theater, New Orleans during the past year.

The band features its four trombone choir, working to a background of five saxes, a styling which has proven individual and worthy enough to attract dancers and listeners everywhere. Vocals are handled by the good-looking blond fronter and a girls' trio. The band features a wealth of entertainment, making it a good bet for floorshows and vaude stops. The Hudson music also is heard via Langworth's and Balliet Records. Managed by the William Morris Agency, with Allbrook-Pumphrey Agency, Richmond, the Southern representative.

## RED INGLE

WHEN a new ork leader scores an overnight sensation with his first record, that's showbiz news and that's what Red Ingle did last year when he waxed Tim-tayshun, aided and abetted by one gal vocalist who works under the name of Jo Stafford. What Tim-tayshun did to the music biz is old news but still a pleasant surprise to Ingle.

Behind this meteoric rise are years of playing and touring with the nation's top bands of yesterday. Ingle in his more serious moments can do all right by himself on the fiddle, piano, sax and clarinet, as well as arrange music. This he did first with the old-time Jean Goldkette ork playing alongside a jazz great, Bix Beiderbecke. In 1929 he joined Maury Sherman's ork, and in 1931 moved to the Ted Weems band where he stayed for 10 years. Spike Jones tagged him in 1944 and Ingle was a key man in the Jones ork until he quit in 1947 to organize own crew, the Natural Seven.

Ingle came for Capitol, having fol-

## FRANKIE LAINE

SOME hard plugging and one platter success transformed Frankie Laine from just another singer to a top showbiz artist. Laine kicked Cleveland, Detroit and New York around as a warbler but nothing much happened. Then came the army, after which Laine worked his way to the West Coast where he cut some sides with the Atlas discjockey. At the same time he did four sides with Mercury. One of the Mercury sides was *That's My Desire* which sent Laine's stock sky high. Since that, Frankie's Mercury pressings have been consistent top sellers. His version of the oldie, *Swing with Me*, must recent to attract the phonograph.

On the basis of *Desire*, Laine landed a series of the Mercury singles including the Paramount hit in New York, and many dates, including the Harlem in New York. Personal managers are Garbe, Laine and Laine. Booked by General Artists Corporation.







# KATHLEEN DENNIS

COLLEEN  
OF  
SONG

★  
AN  
EXCITING  
NEW  
SINGING  
PERSONALITY

PUBLICITY—SAM HONIGSBERG

ARRANGEMENTS  
DOUG CRAIG—AL DIEM



Gracious  
Vivacious

# IONE

A  
HIT  
ON  
ANY  
SHOW

## PAUL & PAULETTE TRIO ★ ★ ★

*Trampoliningly Yours*  
AMERICA'S  
FOREMOST  
TRAMPOLINE  
ARTISTS



## HEALY & MACK

FUN  
ON  
THE  
UPRIGHTS

•  
EXHIBITION  
OF DARING  
AND SKILL  
•



## PAMELA AND LOUISE

★  
SPARKLING COMEDY  
AND  
ACROBATICS

★  
PRESENTING A  
TRAVESTY OF  
TOMFOOLERY

## NELSON Sisters

★  
BALLET ON  
THE  
TRAPEZE

★  
WITH THEIR OWN  
SPECIAL APPARATUS  
FOR  
HOTELS—NIGHT CLUBS  
THEATRES



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# ALLAN SISTERS

SINGING STARLETS OF THE AIRWAYS

VI and  
VILMA

Headliners  
With Their  
Harmony



## BOB and EVELYN

SPEED  
ON  
WHEELS

Breath Taking Tricks  
in a Riot of  
RADIUM Lights



BOOKING 1948 FAIRS THRU  
BARNES-CARRUTHERS Theatrical Enterprises

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# "YOUTH ON A SPREE" ROBERTA and MACK

*The New Look* IN COMEDY  
ACROBATICS



★  
A RIOT  
OF  
MIRTH  
AND  
MUSCLE  
★

BOOKING 1948 FAIRS THRU  
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## LOUIS W. COHAN

Personal Management 203 N. Wabash Ave  
ARTISTS REPRESENTATIVE  
Dearborn 2227 Chicago 1, Illinois



# A Clean Sweep From Coast to Coast

JERRY

MURAD'S

## HARMONICATS



### ★ PERSONAL APPEARANCES ★

CHASE HOTEL, St. Louis  
THE FLAMINGO, Las Vegas  
NICOLLET HOTEL, Minneapolis  
LAKE CLUB, Springfield  
COLLEGE INN, SHERMAN HOTEL, Chicago

BOXY THEATRE, New York City  
MERRY GO ROUND, Youngstown  
ORIENTAL THEATRE, Chicago (Repeat)  
DOWNTOWN THEATRE, Detroit  
HIPPODROME, Baltimore (Repeat)

### OUTDOOR FAIRS

ILLINOIS STATE FAIR, Springfield  
ALL-INDIA STATE FAIR, Cedar Rapids

### RADIO APPEARANCES

SPIKE JONES SPOTLIGHT REVUE  
WE, THE PEOPLE  
PAUL WHITEMAN SHOW  
VAUGHN MONROE SHOW

Currently

CHASE HOTEL ST. LOUIS

Followed by

ONE NIGHTER TOUR OF MAJOR MIDWEST  
BALLROOMS

Then

Repeat Appearance May 14

SPIKE JONES SPOTLIGHT REVUE

Plus

A NATIONWIDE MAJOR DISK JOCKEY THEATRE TOUR

BROTHER, ARE WE BUSY!



Latest Recording on Universal Records  
"RITUAL FIRE DANCE" No. U63  
"DARDANELLA"

Exclusive Management

MUTUAL ENTERTAINMENT AGENCY

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VAUGHN MONROE

COMBINING his big bary voice with his good looks, Vaughn Monroe came zooming out of Boston with his ork almost a decade ago into the Hotel Commodore and the beginning of a golden road to success. He initially attracted national attention with his Bluebird waxing of Poplarci but had to wait a couple of years before he had his first big-time wax success on the Victor label with *There I Go and There, I've Said It Again*. Then followed engagements at the top theater, location and one-nighter spots throughout the country at top money. And Vaughn landed the Camel cigarette Saturday eve airer which he still holds down. He has had one movie, *Meet the People*, for MGM.

The 1947-48 period probably has been the orkster's biggest year and will probably establish him as one of the leading money makers in the industry. He had four successive smash Victor waxings, including *Ballerina*, which sold 1,500,000 copies; *How Soon, With I Didn't Love You So* and *You Do*. He did a string of highly successful concerts in March and April of '48, his first venture in this field.

Monroe owns a half interest in a nitery, the Meadows, which is in Framingham, Mass. He usually makes an appearance once a year at the spot. In addition, Vaughn has become an annual fall regular at the Hotel Commodore, New York.

He is managed by Jack Marshand and is booked thru Willard Alexander.



### Who's Who At The Box Office

(Continued from page 1)

who handles the vibes and piano and does most of the scat vocals; Gordon MacDermott, who besides playing bass is the outstanding vocalist of the group, doing most of the solo vocals as well as vocal mimicry; and Ray Johnson, guitarist and leader of the trio, who does most of the arranging for the group.

The boys play their first theater date at the Hippodrome in Baltimore on May 20, following which they do a return engagement at the Castle. They are spending the summer at the smart Indian Kettles on Lake George, N. Y. They have been set for a recording date when and if the ban is lifted.

Managed by Allan Rupert, Philadelphia.

### ROY MILTON

TURNING point in Roy Milton's career was December 24, 1945, the day his group cut its famous waxing of *RM Blues* for the now defunct Juke Box label. Song was an immediate hit and put the Milton combo into the money class. Since then, Milton has signed a long-term record deal with Specialty, and has followed up his first wax hit with such top sellers as *Milton's Boogie*, *True Blues*, *Thrill Me* and *Keep a Dollar in Your Pocket*.

In 1946, the Milton sides appeared frequently on *The Billboard's* list of Most Played Juke Box Race Records, being topped only by Louis Jordan and Lionel Hampton. On personal appearance tours, the Milton combo draws equally as much loot as Jordan in many locations, and nearly always runs into percentage.

Milton originally started with the Ernie Fields band in 1934, and formed his own combo in 1938. He gives much credit for the success of the ork to Camille Howard, his pianist-vocalist, who has been featured with the band for years. In his arrangements, Milton avoids out-and-out bebop, relying instead on intricate, modern versions of race and pop tunes.

Currently on a personal tour, Milton plans to produce a series of film shorts in collaboration with Art Rupe, Specialty Records topper, and featuring Milton and His Solid Senders. Booked by Reg Marshall Agency. Personally managed by Ben Waller.

### THE MODERNAIRES with PAULA KELLY

DURING the past few months, the

Modernaires have been bicycling between two network commercial airshows (*Club Fifteen* and *Double or Nothing*), a successful nine-week run at Slayey Maxie's, smart Hollywood nitery, and the usual pre-Petrillo ban recording baste. This behind them, the group is currently on a personal

### The SWEETEST LITTLE BAND in the Land

Frankie  
SCHENK

and His Orchestra

★

Featuring

BETTE CARLE

VOCALIST

★

Attracting the "SUGAR" currently

CLUB

ROYALE

SAVANNAH, GEORGIA

DIRECTION:

DAVE BRUMMIT AGENCY

745 Alabama Street Bristol, Tenn.



...group was announced in 1936, ...

...group was announced in 1936, ...

...has been featured on nearly ...

Group is composed of Hal Dickinson, ...

## PAMELA AND LOUISE

SINCE returning to the States after several years of USO experience, work of this blond comedy team has been confined to Eastern theaters, whose managers immediately put in a bid for its services when they learned the girls were back from the soldier circuit.

After working together for years, this enthusiastic pair of assemblers has developed a smoothness and a comedy timing that puts across with playwrights from eight to 80. They awe audiences with their bag of comedy tricks, ranging from full flips to hokeyed-up two-man stands. As contrast, they include some excellent straight music work that rings the bell every time. Managed by the Louis Cohan Agency, Chicago.

## THE PARK AVENUE JESTERS

AN ESTABLISHED favorite with Eastern lounge operators, the Park Avenue Jesters this year made their first trip to the Midwest and scored heavily in some of the top territory lounges as well as Chicago bistros. This male foursome is a standout because of the heavy comedy it can provide lounge patrons. While it is capable of working up top straight instrumentals, with its blend of sax, doubling clary, piano doubling accordion, guitar and drums, it's the mirth-quaking specialties that make it a show lounge favorite.

The material is mostly original, showing the boys off as a vaude attraction built to the demands of lounge patrons. The showmanship and animation, coupled with a number of costume changes, and plenty of props and gimmicks, make it an eye-catcher as well as ear-catcher. The vocals, from solo to four-way harmony, are a pleasant contrast to the comedy when patrons request a melodic standard or pop. Allen Rupert, Philadelphia, is the Eastern rep, while Mutual Entertainment Agency, Chicago, is Midwest rep.

## PAUL AND PAULETTE TRIO

EVERY factor that makes for a top-notch act has gone into the production of the Paul and Paulette Trio. For years a well-known duo, Paul and Paulette last summer added Jimmy Garner, national AAU trampolin champion, to the act. The threesome offers a variety of comedy and

# WANTED



(21502 16 day attendance-Balboa)

## Ike Carpenter

and His Orchestra

THIS MAN IS WANTED by all operators (theater, ballroom, hotel, juke box and everyone else in show business who is anxious to make money).

THIS MAN HAS A RECORD . . . broke all attendance records at Horace Heidt's Trianon, the Balboa Beach Rendezvous Ballroom and the Million-Dollar Theater . . . with Frankie Laine.

THIS MAN OPERATES REPEATEDLY at Casino Gardens, Los Angeles; Trianon Ballroom, Los Angeles; Avodon Ballroom, Los Angeles, and is expected at Balboa Beach Ballroom for 4 weeks, commencing May 31.

## STANDARD TRANSCRIPTIONS MODERN RECORDS

Personal Management and Publicity: Hal Gordon

Director:



GENERAL ARTISTS CORPORATION

## THE NELSON SISTERS

THE NELSON SISTERS, a pair of the attractive aerialists, booked an enviable series of engagements for the past 12 months, including holdover stops at such spots as the Lookout House, Covington, Ky.; the Netherland Plaza Hotel, Cincinnati; the Continental Club, Chesapeake, O.; the Oriental Theater and the Elgewater Beach Hotel, Chicago.

Working on a portable trapeze, the sister team does a series of original ring and bar feats that bring well-deserved riffs wherever it has played. Working in smart bra and sequin costumes, the twosome does eight minutes of fast solo and duo acrobatic tricks that bring all the thrill and glamour of a circus aerial troupe into a night club or theater. In addition, they are a standard name in the outdoor show business. Managed by the Louis Cohan Agency, Chicago.

## ART MOONEY

THIS has been a fabulous year for Art Mooney and his ilk. From "left field," so to speak, came his MGM platter of *Four Good Clovers* an oldie dressed up with banjo and community vocal, and overnight Art Mooney crew became a leading property. The disk sold some 1,200,000 copies for MGM and marked the return of the almost forgotten barjo to national prominence. For Mooney, it led to a series of big theater bookings, including the Roxy in New York, hotel dates, including the city's skieded opening of the Cascades at the Elmore on June 1, and a *Dick* at one-nighter bookings. And just as the show it wasn't a one-shot item, Mooney's *Clovers* follow-up, *Baby Face*, zoomed a popularity. Mooney was trying to find the formula for some time before it happened. Further proof that he has finally arrived was evidenced in his being chosen runner-up in the Most Promising Newer Oak category of *The Billboard's* 48 college poll, while his *Clovers* platter soared as the campus kid's favorite disk. Mooney's personal manager is Joe Calkin and Associated Booking manages his bookings.

We Extend  
Our Thanks  
And Gratitude  
To Those  
In Show Business  
Who Have  
Helped Make  
The

## PARAMOUNT...

Broadway's  
Leading 2-for-1  
Show House

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★ GUEST STAR  
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The First and Original  
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OF CARDS"**

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Now Sweeping the Country

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Corporation**

8784 SUNSET BLVD. HOLLYWOOD 46 CAL.

serious feats on the "hummared" machine that clamors as a show itself.

In both costuming and routing the act has a fine continuity that makes for top attention from both outdoor and indoor audiences everywhere. Pautette, a striking, statuesque redhead, is a top technician on the trampoline and an equal most of the tricks of her male contemporaries. Diminutive Jimmy handles the toughest of the technical spins and whips in mid-air, while Paul doubles in comedy and serious stunts.

They've recently worked the State-Lake and Oriental theaters, Chicago; Chez Ami, Buffalo; Chase Hotel, St. Louis; and Edgewater Beach Hotel, Chicago. They are scheduled to do a steady string of outdoor dates across the country this summer.

Managed by the Louis Cohan Agency, Chicago.

**ALICE PEARCE-MARK  
LAWRENCE**

ALICE PEARCE'S strange act, first caught at the Blue Angel, New York, didn't start off with a bang even if Miss Pearce's family is in the banking business and she's of the Sutton Place set and has a high-toned education. She's had her share of knocking around and calling on agents "... none of whom ever did anything but collect commissions on job," she said.

Miss Pearce broke into showbiz with a routine cooked up between her and Mark Lawrence in 1943. Gal was visiting Princeton (where Lawrence was an undergrad) as part of her training for her B.A. degree at Sarah Lawrence College.

Out of this she got her first break with Leonard Sillman's New Faces of 1943. It was there that Herbert Jacoby, op of the Blue Angel, caught her.

The war took Lawrence away and the gal went on as a single, nothing much happening. She had a bit in On the Town and when that closed she was out of a job.

Lawrence came out of the navy in 1945 as a lieutenant and went to work with Miss Pearce on an act. They broke it in the same year at the Sallire Room, 100 E. Fensgate Hotel, Boston, where Jacoby looked at it. He made suggestions; they worked on them, and in April, 1947, the team opened for him at his Blue Angel. The rest is history.

The team, Alice Pearce-Mark

**THE RAVENS**

THE RAVENS, today one of the top quartet in the biz, attained that prominence in less than two years. Organized in the spring of 1946, the quartet socked in its debut at the Club Baron in Harlem and shortly afterward shot into national recognition with its first National recording, an unusual arrangement of Old Man River. Following this click disk with things like Write Me a Letter, Summertime and Honey I'm sure the rapid growth of this vocal four's future.

The hit waxings blazed a path of bookings for the foursome with the group having already tucked away work at some of the major nightclubs and vaude houses in the country. The Ravens already have clicked in their initial Broadway showing at the Strand Theater.

The group is composed of James (Rickey) Ricks, leader and baritone; Warren Suttles, bary; Maithe Marshall, first tenor; and Leonard Turry, Jersey City, N. J., second tenor. Quartet is booked by Universal Attractions under the aegis of Ben Bart.



Lawrence, got \$75 at the Sallire Room. For the first date at the Blue Angel they got about \$300. Today they're getting about 10 times their Boston salary and killing the carriage trade nightly.

Besides working in the club, Miss Pearce is also in Look, Ma, I'm Dancing. Next summer she expects to go into George Nichols' Small Wonder.

Gal is getting the usual romancing from perceuters, but after her experience with agents she's decided to remain unsigued until some rep comes up with something more than promises. In the meantime she's being handled by Herbert Jacoby, her personal manager.

**ROBERTA AND MACK**

THIS pair of knockabout comics has developed a "new look," not only in the presentation of a slapstick turn, filled with tumbling and acrobatics, but also in its costuming. The act catches on when the duo comes out as a single elongated individual, only to have the tall, satin-gowned gal break in two, revealing a male underlander, after which they go into their varied repertoire of straight and comedy tricks. They also work a comedy drag opening that pulls plenty of chuckles. Their straight

tumbling is a big naitt-puller, for they work at an extremely fast pace and still manage to instill an air of relaxation and ease in their toughest feats.

In the past year, they've received billing at such spots as the Plantation, Nashville; the Latin Quarter, Newport, Ky., and the Trocadero, Henderson, Ky., as well as out-of-town outdoor dates on the Barnum Carrouthers Circuit. Managed by the Louis Cohan Agency, Chicago.

**FRANKIE (SUGAR CHILE)  
ROBINSON**

FRANK (Sugar Chile) Robinson brought the child-prodigy business to boogie woogie in October, 1945. Since then box-office figures have tumbled—the 43-inch, 81-pound

**NICK LUCAS**

"a perennial  
favorite"  
says The Billboard



ALSO HEARD ON  
**HUCKSTER  
RECORDS**  
WATCH FOR  
**"TIP TOE THROUGH  
THE TULIPS"**

Permanent Address:  
1626 N. Harvard Blvd.  
Hollywood 27, Calif.

**JACK OWENS**

DESPITE the fact that How Soon's popularity peak passed some six months ago, the impact of the Jack Owens-penned-and-sung hit is evidenced by the hefty record sales and personal appearance pull of the Don McNeill Breakfast Club balladeer.

Because of the spotlight centering on his tune spinning on the Tower label platter, Owens recently made the first Chicago Petrillo-ban-period waxing with his cutting of Hukilau and I'll Weave a List of Stars for the Dick Bradley diskery, with backing by a chorus, harmonicas and ukelele. Both tunes, written during a February Honolulu vacation by Owens, received such a big mail response on his McNeill ABC web after that Bradley decided to cut out the pairing despite the ban, utilizing mini-AFM instruments as backing.

The photogenic young crooner is also slated for a big build-up via television some time this year when American Broadcasting Company debuts its Chicago television outlet, WGN-TV. Despite a radio schedule which keeps him within easy reach of WGN's radio phones, Owens manages to do much week-end out-of-town (and local) club date work, and is currently in the middle of a two-week run at the State-Lake Theater, where he gets the headliner's dressing room. Besides being a personable showman and singer, Owens is a prolific scribe, having manuscripts ditted such as the Hut-Sut Song; Hi, Neighbor, and Cynthia's in Love in addition to most of the songs he has troved for Tower.

Owens is handled for personal appearances by Al Nordie of Central Booking Office, Chicago, and for radio by Lou Irwin.





# Disk Jockeys as Niter-Theater Attractions

The platter spinners are not only solid draws themselves, but the plugging they give shows in which they participate assures good business and enhances the audience appeal of the acts working with them. Here's the story of a couple of highly significant Chi experiments.

TWO disk jockey gimmicks, both involving only top-name jocks in Chicago, have helped hike revenue in both the cafe and theater field locally. Ernest Byfield, prexy of the Sherman Hotel, Loop hotelery, gave the platter pilot experiment its first workout in the hotel's 500-seat College Inn, starting eight months ago.

Utilizing such platter spicers as Eddie Hubbard, ABC Club, WIND; Dave Garraway, WMAQ, and Linn Burton, free-lancer, as emcees for the room's Disk Jockey Revue, Byfield found that he obtained not only a well-known personality to intro acts and weld the show together, but also received plenty of valuable free air plugs from the d. j. then appearing as emcee, who boosted the College Inn via his regular air shows. Impact of this plugging is evidenced by the fact that the d. j. emcee not only plugged his own appearance, but also utilized a larger number of platters

by the recording artists who were appearing with him at the Inn.

Gimmick was utilized successfully for five months, with the three above-named jocks working a period of about seven weeks each. According to Byfield, the experiment petered out when booking offices were unable to supply a well-balanced slate of record names at the \$4,000 budget at which Byfield wished to operate. Byfield found that the recording artist would work at a "reasonable" salary the first time in, but when he noticed his success, immediately demanded a hefty increase. Lack of moderately priced, fairly well-known disk attractions also was due to the dropping of the gimmick. While the College Inn is still utilizing a number of record artists in each show, Byfield has inserted up-and-coming variety acts, especially those which have worked one of the radio amateur shows, such as Arthur Godfrey's CBS netter.

Biggest promotion in the last two

years in the theater field locally ended here March 25 when a two-weeker State-Lake show, featuring Garraway, Simon, Burton and Hubbard, plus Ed Fitzgerald, Lee Monti's Tu-Tones, Herbie Fields' sextet and Mel Tormé, all record names, racked up a record \$45,000 gross for its first seven days and an amazing \$33,500 take for the final week, which was Holy Week. The first week topped Esther Williams' \$44,000 mark, set during an eight-day run and a previous high since the B & K house reopened in January.

Ed Seguin, with B & K's back departure for 20 years, said the newspaper and radio plugging equalled anything he can remember. Working under the handicap of the current printers' strike, which has made it doubly difficult to get free plugs because of increased make-up problems, Seguin said that the d. j. show got almost as much flackery as the Jack Benny show of 1947, when papers

had plenty of free space to devote to planted plugs. In addition, Seguin said that utilizing the local d. j. talent made it possible for him to set up a studied flack campaign, something which is impossible for vaude houses which use ordinarily traveling talent that gets into town a day ahead at the most. Seguin also worked up a number of gimmicks, which got big daily attention, such as his special d. j. co-operation with vets at a local VA hospital, and record auctions, with the stage d. j.'s acting as auctioneers, in Loop department stores.

It is understood that Nate Platt, State-Lake house booker, intends to pick up options for future use of the four jockeys as stage talent, around the end of May, when he has several strong platter names coming in. Platt said the local line-up made it possible for him to work out a better production in the show than usual, because talent was available for rehearsals a week before the show.

## IONE TOPIC

SUPPLE-BODIED Ione Topic, a young, blonde newcomer to vaude and night clubs, is fast rising to the top among contortionist specialty dancers. A talented tumbler and ballet acro terper as well, Miss Topic made a well-rounded turn that fits into any revue. A contortionist since youngster, Miss Topic exhibits an ease and grace in her work that has drawn raves from operators everywhere.

During the past year she has worked such spots as the Stock Club, Council Bluffs, Ia.; Tie-Toc, Milwaukee; Plantation, Nashville; Latin Quarter, Newport, Ky.; Trocadero, Henderson, Ky., and is set for a full season of summer outdoor dates, managed by the Louis Cohan Agency, Chicago.

## "T." TEXAS TYLER

AS THIS is written, Tyler's latest 4-Star waxing, *Dork of Cards*, shows promise of being a sleeper disk hit. Tyler has caught on in the West and is rolling east with typical Tex. gusto. As for Tyler, he too, is coming on, gaining in popularity with each new record release.

Since singing with 4-Star in 1945, "T." Texas has scored with his *Remember Me, So Round, So Firm, So Fully Packed* and such self-named as *T. Texas Blues*, and *Tex Tyler Ride*. A performer of varied talents, Tex is a highly respectable tune clefter, with such ditties as *You Were Only Teasing Me, No Regrets*, and *Fair Weather Baby*, popular with folk tune devotees.

Fronting the Oklahoma Melody Boys was Tex's boost to folk fame.

Group was organized in Hollywood when Tyler decided to settle on the Coast after a stint in the army. Before the war Tex toured with a Major Bowes unit, did radio shows and dabbled with smaller Western orks. He now works as a single for the most part, and shortly hopes to close deal for his first film stint. Booked by Federal Artists Corporation.

## RUTH WALLIS

RUTH WALLIS was born and raised in New York. She learned all the idiosyncrasies of human nature which are bound to come to the surface in a big city like New York. She first appeared professionally with name bands, and her womanly innate quickly discovered that the run-of-the-mill musical material being supplied by publishers did not fit her personality. So with her typewriter in hand, there followed a rapid succession of new songs.

Ruth Wallis has the peculiar talent of being able to hold a humorous mirror to the seamy side of life and, when expressed in her sophisticated style, the weaknesses of human nature assume a humorous aspect. Her amusing and brilliant songs have brought tolerant and sympathetic laughter into the lives of millions.

Patrons of leading night clubs such as Hollywood Bar of Music, Hollywood; Squire Room, Boston; Raleigh Room, New York, and Blackamoor Room, Miami, have applauded her vociferously. Her records, led by *Johnny Had a Yo Yo*, have sold over a million copies. De Luxe Records. She is married to Hy Pastman, former manager of the Latin Quarter in Boston, who acts as her personal manager.

## TEX WILLIAMS

BEFORE Tex Williams cut his famous etching of *Smoke, Smoke, Smoke That Cigarette for Capital*, he was already established as a top Western band vocalist and performer. Making his pro bow at the age of 13 on radio station WJBL, Decatur, Ga., he toured the country with Western orks, including Spade Cooley, the Colorado Hillbillies, and the Rhythm Rangers.

It took Smoke to put him in the

big dough class and open the way for successful vaude tours, location dates and guest shots. His Capitol Americana etchings of *That's What I Like About the West*, *Never Trust a Woman*, *Artistry in Western Swing* and an album of polkas are among top sellers in the tune field.

In addition to work in film short subjects produced at Universal-International, Tex has taken a crack at tune clefting, with a ditty tagged *What It Means To Be Blue* getting good reaction. Managed by Mel Shauer Agency.

## JIMMY WAKELY

RECOGNIZED as one of the top Western artists, folk tunes with Jimmy Wakely mixed ballads and bullets by dividing his time between motion picture work and recordings. Jimmy has been starred in nearly a dozen Monogram films and is featured on Capitol Records' Americana label. He is also a tune clefter of top ability, having penned such tunes as *Starvation*, *Remember That*, *Somewhere, You Can't Break the Chains of Love* and *I'll Never Let You Go*, among others in the Western folk tune field.

Jimmy's first break came in 1940 when Gene Autry caught his act over an Oklahoma City radio station. Autry signed him for the Melody Ranch show over CBS, on which Jimmy was featured for two years. Later Jimmy came to Hollywood, organized the Jimmy Wakely Trio and played rodeos, fairs and western shows. Act came to the attention of Galveston, Tex., theater owner Ed Jones (father of film star Jennifer Jones) who recommended Wakely to Monogram Studios. After that the way was easy.

Before joining the Capitol Records stable, Wakely set his Decca. His first releases for Capitol were *Somebody's Rose* and *Evergreen*. *Knew It But Me*, both proving juke box hits. He has also appeared in films for Universal and Columbia pix, and is currently shooting at Monogram. No Hollywood cowboy, Wakely was born in Arkansas and raised in Oklahoma ranch country. He is an avid horse fan and rider. Booked by Irving Yates. Personally managed by Pete Martinez.







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Dan Cameron

## BOOKING OFFICES

(Continued from page 24)

Howard Ross (A)  
New York: 1550 Broadway  
Denny Shaw  
Tommy Sacco  
Chicago: 205 N. Wabash  
Hal Samson (A)  
New York: Paramount Bldg.  
Hal Sands  
Harry Stanley (A, U)  
New York: 48 W. 48th St.  
Harry Stanley  
Vic Schroeder  
Harriet McCullen  
Eddy Haddad  
Sham Lu Olson  
Sen Sherry (A, B, U)  
New York: 1501 Broadway  
Sen Sherry  
Seymour Shapiro Agency (A)  
Chicago: 32 W. Randolph  
Seymour Shapiro  
Melville A. Shauer Agency  
(A, B, U)  
Los Angeles: 8120 Sunset  
Blvd.  
Mel Shauer  
Phil Carling  
Phil Shiley Agency (A, U)  
Los Angeles: 6842 Sunset  
Blvd.  
Phil Shiley  
Herbert Walsh

Edward Sherman Agency (A, B)  
New York: 1501 Broadway  
Lawrence J. Golde  
Mickey Aldrich  
Joe Cooperamith  
Phil Cooke  
Beverly Hills, Calif.: 6538  
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Philadelphia: Real Estate  
Trust Bldg. Broad and  
Chestnut Sts.  
Joe Cooperamith  
William Shilly (A)  
New York: 1550 Broadway  
D. W. Shilling  
Silbert-Rollo Agency (A, B, U)  
Los Angeles: 1586 Crossroads  
of the World  
Arthur Silber  
Joe Rollo  
Mildred Meyers  
Eddie Sligh Agency (A, U)  
Chicago: 203 N. Wabash Ave.  
Eddie Sligh

Eddie Smith Agency (A, B)  
New York: Paramount Bldg.  
Al Wilson  
Paul Specht (A, B)  
New York: 342 Madison Ave.  
David S. Stern (A)  
New York: 1419 Broadway  
Al Greene  
Eddie Suez Theatrical Agency  
(A, B, U)  
Philadelphia: Suite 500,  
Shubert Bldg.  
Eddie Suez  
Bernie Rothbard  
Joseph Sullivan Agency (A, B, U)  
Los Angeles: 8949 Sunset  
Blvd.  
Joseph Sullivan  
Sol Tepper (A)  
New York: 1270 Sixth Ave.  
Beatrice Klarman  
Triangle Artists Corp. (A)  
New York: 1697 Broadway  
Lou Perry  
Frank Military  
Phil Tyrell Agency (A)  
Chicago: 203 N. Wabash

United Amusement Enterprises  
(A)  
Chicago: 203 N. Wabash  
Harry Greben  
Dallas: Fidelity Bldg.  
Dick and Sonny Millard  
Universal Artists Bureau (A)  
New York: 234 W. 44th St.  
Bert Jaskow  
Annatta Sebelin  
Universal Attractions (A, B)  
New York: 645 Fifth Ave.  
Ben Hard  
Al Wager Agency (A, B)  
Los Angeles: 707 D. Broadway  
Al Wager  
Joe Wager  
George Nelson  
Art Welder Orchestra (A, B, U)  
San Francisco: 3025 Van Ness  
Ave.  
Art Welder  
Jack Weiner Agency  
Los Angeles: 8979 Sunset  
Blvd.  
Jack Weiner

Art Whiting Agency (A, B, U)  
Los Angeles: 6110 Santa  
Monica Blvd.  
Art Whiting  
Enda Scofield  
Fred Williamson (A, B, U)  
203 N. Wabash Ave.  
Fred Williamson  
Frank M. Winkler Agency  
(A, B, U)  
Los Angeles: 1205 N. LaBrea  
Frank Winkler  
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World Wide Attractions (A, B, U)  
Beverly Hills, Calif.: 167 N.  
Canon Dr.  
Hal Zeiger  
Coco Von Rutter  
Jules Ziegler, Inc. (A, U)  
New York: 545 Fifth Ave.  
Jules Ziegler  
Hollywood: 85-82 Sunset Blvd.  
Fred Katz  
London, S. W. 1 110  
Jermyn St.  
Rita Cave  
Ed Zwicker Entertainment Bureau  
(A, B, U)  
Philadelphia: Shubert Theat-  
er Bldg.  
Ed Zwicker

## IRVING SCHWARTZ

(Continued from page 17)

...of their present level and that the percentage split over guarantees will have to go on a 50-50 basis in view of today's regularly accepted 60-40.

According to Schwartz, approximately 30 per cent of batoners on one-night lighter shows little desire to go out of their way to entertain the crowd. "Many of them are like dead fish on the stand," Schwartz says. "They're loath to turn on the personality or pay attention to the patrons." Schwartz criticized the "just another job" attitude on the part of the maestro, and pointed out that that hurts a leader's following in that particular area as well as resulting in a general ill-effect on other dancers to be held at that spot in the future.

"The day when a leader can just stand up there and beat out the music is past," Schwartz adds. "Customers today want to be entertained and get their money's worth. Those who aren't may not come back next time."

Schwartz points out, of course, that not all batoners are guilty of this, and sang high the praises of Tex Beneke and Stan Kenton as examples of co-operative maestri who have recently played his dates. (Beneke played the Stockton Civic Auditorium, grossing more than \$4,000, and the Everett Schwartz promoted with Kenton at the Sacramento Memorial

Auditorium drew a \$5,600 box-office.)

Managers and bookers should go all-out in aiding in publicizing a one-nighter, Schwartz feels. He criticized booking agencies who supply age-old material on their bands, "and some material on this comes too in to be used effectively," Schwartz said. He feels bookers should supply promoters with one-minute transcriptions for use as radio spots to advertise bands' appearances. Managers, he feels, should show greater effort in lining up personal appearances at local record shops and on disk jockey shows.

## ANDY SHEETS

(Continued from page 17)

until guarantees are decreased, this promoter feels.

Here's how Sheets figures it: "If I charge \$1.50 admission to a dance, after taking taxes off, the box-office makes \$1.25. If the dance attracts 2,000 people—which is a healthy turnout in these parts today—that means that after paying a \$1,500 guarantee and splitting 60-40 I get to keep \$500. However, out of this money I have to pay for advertising, rental on the hall and my help. There's so little left for the promoter that it doesn't pay to stay in the business."

Sheets wants to see band guarantees brought down to \$1,000 and a 10 per cent decrease in percentages. If the promoter feels he has a chance at making a buck, he'll be willing to go out on a limb and cut admissions

to attract more patrons, Sheets maintains. He thinks that with rare exceptions the gate tab should not be over \$1.25. He said he will charge \$1.80 admission for the Guy Lombardo dances he is running in Oakland on May 11 and at San Jose, May 13. However, since Lombardo has proven to be so strong at this area's box-office in the past, he feels the admission won't be prohibitive.

Generally, Sheets placed most of the blame on the band leaders themselves, stating: "I think the personal managers and bookers are doing all they can. The trouble that many of the band leaders have is too independence these days."

## RALPH WEINBERG

(Continued from page 17)

high rental costs there is little left for managers.

"We have been getting big admission prices to all of our promotion towns but would like to reduce these prices in order to increase attendance. We are unable to do this since we still must pay high guarantees for bands. Colored attractions have reduced their prices considerably but the prices on white attractions continue close to wartime levels.

"The attraction and agency could help us considerably if they made some effort to change their promotion aids. There has been very little change in guarantees in the past 11 years. The same format has been available for a long time and newspaper publicity hasn't ever since I

started out in the field. Some attractions have used advance publicity men, but frankly, this is not much help. Firstly, as a rule, the advance man is some punk who knows nothing about publicizing a band. His stay in a town is from two to three hours and then he is on his way to the next town. This is not enough to make the promotion man any use. Secondly, any good, good, a good advance publicity man would be an asset but they must be hard to find.

"A good advance man should contact not only local disk jockeys but also the juke box distributors in a town he covers. But most advance men pass the juke box operators by. In this writer's opinion the juke box gives a band or any song a better chance of success."

## JOE HARRY

(Continued from page 17)

used to sell us a bona fide band leader without a band—who would work a date with a pick-up outfit. Today I know when we buy a band we get the same band that is used on records and on its location work.

"The Ritz keeps a daily record of the bands which play in its ballroom. It is from these records which it gets names, percentages, etc., made by each promoter who plays in the Ritz, that we maintain a price list. The agencies only in extremely rare cases change one previous engagement prices because they know how we know what was paid and what was made."



Walter Suits, 31, of 10000 E. 12th Ave., Detroit 4, is a former professional basketball player who has been in the business of booking for the past 10 years. He is currently booking for the Detroit Pistons and the Detroit Red Wings.

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Bookers keep their top name bands where the flower is green and to pass those areas where the slump has set in," Suits says. "If this is continued to continue, we are headed, A-side should bend all efforts to the top drawing bands to the territories where they are needed in order to give the industry a badly needed hypo. Keep those bands in the off-territories, especially when they've been hit by a slump in business."

Suits feels that the day is here for balance to replace their high-salaried businessmen with men working for reasonable pay. This, he feels, would allow leaders to ask less in playing week-enders and thereby "leave a dollar for the promoter." As it stands now, Suits said, the big names take off the box-office cream and "let the promoters suffer." According to him, this is a situation which must be remedied without delay. If the one-dollar bill is to remain.

## LARRY GEER

(Continued from page 17)

Info from all over the territory, indicating that business is really in the doldrums.

Leaders should pay extra attention to doing a good job on the stand, personally talking to the payees. The trouble with the industry is disorganizing, says Geer, and leaders should marshal their sidemen more effectively and see that they adhere to the intermission policy set by the ballroom owner. He encourages band leaders to get the feel of territory communities; that they try to find out why each ballroom's clientele go for by watching during early-evening sets to see what numbers draw crowds to the floor and what type of music drives patrons from the hardwoods. Frontiers should also acclimate their music to the particular qualities of the dancer's eye system.

## \$1,500 Personal Salary

Some leaders must drop prices, Geer said. Recently a leader told him that he must continue to demand high guarantees and percentages because of a weekly \$8,500 nut for the band. When the op asked the leader to break down this high figure, the leader said he included \$1,500 for personal salary plus such overhead items as salary of a valet, secretary, manager, property man and book boy.

Geer said that he has received many from ops over some booking contracts which fail to return commensurate to the op, making it impossible for the op to complete promotional arrangements for the band. Op realize that bookers are not to be looked up in trying to route money, but Geer said that an op should pay the valet in advance to really get a job in booking radio time, newspaper ads and distributing records and releasing bands to the better paid.

Reports have come to Geer that contracts being held in skidding for a month before a date, while the op buys widow ords, newspaper ads and other promotional

## Wedge-Booking Eel

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## ALICE McMAHON

(Continued from page 17)

times what the location band costs per evening and the promotion job on such a date ups the ad budget considerably. The promotion budget for the succeeding night is also hiked to make up for the dancers, who broke their normal habit to make the name dance.

## Too Good, No Good

If the name ork is a big pull, the crowd may be so big that dancers do not get a good chance to hit the maple and do not get the service which they usually associate with the ballroom when location bands are playing. Name orks, she said, must realize that, while they have heavy payrolls, the ballroom op's burden of city and State taxes, insurance, advertising, loss of business on preceding and succeeding nights, and a payroll that increases because of personnel necessary to handle the heavier crowds, make it more difficult for the op to break even. With the government getting 20 cents out of every admission dollar for taxes, and the bands asking a 50 or 60 per cent privilege, which means 40 to 48 cents of the remaining 80 cents, the op has little profit left.

Frontiers must learn the particular musical tastes of each ballroom's clientele, she asserted, and a few minutes with an operator before the dance will assist a frontier in doing a better job. If there's a reason an orker cannot adhere to the dancer's policy, an explanation will make the op realize that his patrons are not being defied. Miss McMahon also pointed out the danger of over-long intermissions, which are in violation of union contracts. She asked cooperation from leaders in letting her know what ops can expect in the way of personal visits to local disk jockeys, such as Paul Roberts, WFEM, Indianapolis platter pilot, who has worked 100 per cent in putting the roof dance bands over.

## Booking Office Co-Op

Bookers must discontinue to sell concert and show bands as dance attractions, Miss McMahon maintained. When a band is sold, booking offices should follow thru with informative and well-written press materials. Booking offices should furnish promotional media at reasonable prices. She pointed out that one Omaha territory band booker sells attractive window cards at a nickel, while major agencies ask a dime for the same material. Press books should carry complete info about the band's records and recent web airings.

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# RUNNING SUCCESSFUL NIGHT CLUB

(Continued from page 1)

would rarely lead the orchestra but spent most of his time dancing.

We prefer attractions like Jessi S. and Joe E. Lewis, who draw in the most money per patron, Duke Ellington, who attracts such names as the music world as Dick Haymes, Margaret Whiting and Johnny Mercer. Carmen Cavallaro, who always plays with the band and is always glad to play request numbers, and Art Arnez, who has a lot of friends here and a strong following. Peggy Lee proved to be a good draw.

## The Hot Miss Thompson

You might be interested to know who drew the most money at Ciro's. Due to the fact that we lump our night club grosses with the liquor sales and catering, it is difficult to be specific. But we do know that the three toppers to date are Kay Thompson, with the Williams Brothers, Carmen Cavallaro, and Danny Kaye. Among others on top at Ciro's are Milti Green, Joe E. Lewis, Art Arnez, Duke Ellington, Katharine Dushane, Jerry Lester and Veloz and Yolanda. Kay Thompson and the Williams Brothers broke more records than anyone else at Ciro's.

In general, comes do well. However, we insist on entertainment that is not off-color. For two years I refused to have Jerry Lester on my bill because his material wasn't quite up to our standards. He cleaned it up, came to Ciro's and made a great hit here this season. I think that he is thrice as funny as ever before. In fact, I think he will soon be recognized as one of the greatest comedians of our time. Alho a great performer naturally prefers to choose his own material, he will, if reasonable, listen to suggestions on what bits to add or cut. For instance, Milti Green was not completely sold on the idea of doing a takeoff on Joe E. Lewis every night. But when I pointed out that he was very well known and liked by our patrons, who would appreciate this particular bit, he included it and it has become a favorite here.

Ciro's itself—tho it is one of the most famous in America—actually operates in the red. We have, how-

ever, five main sources for revenue: (1) Catering, (2) retail liquor, (3) stage money given on sets, (4) house rent, (5) radio picture shows for night club scenes and (6) radio broadcast company for special broadcasts, and (7) concerts. Last year I presented Joe Ellington, among others. Naturally, we request the five sidelines which bring in most of our revenue. One gimmick we've latched on to which has helped promote our sidelines is a social secretary who advises those interested in how to conduct a party in their own homes. This is an individualized service, for which there is no charge.

Ciro's operates a little differently from most other clubs. We pay no rent since I own the building; the land and all the property is free and clear of mortgage; we have no laundry bills because we own and operate our own laundry; we carbonate our own water; we make our own ice; we own a shop where we uphold our furnishings and keep them in constant repair, and we pay no executive salaries.

## MIDWEST BOOKERS

(Continued from page 16)

out to renew interest in dancing and help both groups.

## Ops Are Hosts

Ballroom ops must realize they are hosts and should take a general interest in familiarizing themselves with their clientele. Serl Huton, of National Orchestra Service, Omaha, advised that ballroom ops would do well to associate closely with any community enterprise and attempt to have as many civic and school functions as possible held in their dance-eries.

On the advertising situation, territory band bookers felt that in some instances the entire budget is spent on promoting name attractions, while ops cut down almost completely for the territory acts. Too many ops, they aver, are sticking at their money in the name-band promotion and are just getting by with their regular weekly territory band dates, which

discourage patrons from coming to a regular ballroom.

Ballroom advertising and promotion means a great deal, says one insider. "It means doing a lot of things to attract the public," he says. "It means having the band play a variety of music, having the band play a variety of music, having the band play a variety of music."

Schroeder also emphasized proper relations between the ops and the dancers, encouraging ops to give instructions to leaders well in advance of the opening time; treat musicians courteously; obtain some kind of service from ballroom help for music between sets and have pianos tuned to standard pitch. Schroeder also pointed out that it is a good practice for ballroom ops to open the ballroom at 6 p.m. so that a band arriving early can have a chance to set up and clean up before eating preparatory to going into the job.

## Study Demand

All territory skedders insisted that ops study their crowds for band demands so that bookers could supply them with the type of band they wish. Barnett said he had run into ops who run regular popularity polls by having dancers sign give-away cards on which they also name their top favorites.

New Wagner, of the William Morris Chicago office, said that he has been securing good reports on his suggestions to ops who buy show-type dance bands and work a combination concert-dance. Utilizing a one-hour show and three-hour dance, ops are able to get the older music fans and the younger dance fans in for the name promotions.

Ops who scale their admish ducts according to the price of the attraction and enjoy the best grossing, according to Lang Thompson, of Associated Booking's Chi outlet. Thompson said that with dough as short as it is patrons are being tight on coin. Ops are fluctuating the admish in proportion with the guarantee on the band with some success in certain areas, he said.

## HAL HOWARD

(Continued from page 16)

of America. Promoter dedicated the one-night dance date to Bank of America employees. These were given tickets at a reduced rate, which meant that the promoter was assured of a substantial turnout coming from that organization.

According to Howard, admission prices are on the down grade but promoters and dancery ops take it for granted that the public knows about their lopping of prices. He mentioned one promoter who heads his newspaper advertising with, "Now, name bands at sensible prices." By driving home the fact that prices are down, it will result in more customers who can now afford to go and are willing to spread the good news to their friends.

## HOWARD SINNOTT

(Continued from page 16)

some sort of intimacy between the operator and the ticket buyer. The promoter should make use of promotion gimmicks—giveaways, door prizes, wish lottery tickets, etc. To top it off the promoter should spend time and money in keeping his ballroom in attractive shape. Some ballroom today are in bad need of redecoration, refurnishing, repainting, etc. Keeping the ballroom attractive helps to create the environment in which we draw customers instead of drive them away.

"Another suggestion is that operators make greater use of advance ticket sales on spot bookings. This serves a two-fold purpose. Primarily, advance sale should cause word-of-mouth talk about the dance around town. Secondly, it serves as some insurance for the operator's date."



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XXX

## "Sing Bing", "Lee's for Me" Collegian Chant; in Place: Como, Laine; Stafford, Shore

Sinatra Slip Shows, Lund Fades; Monroe, Christy Pop In

(Continued from page 3)

slot to fifth place behind Crosby, Perry Como, Frankie Laine and Vaughn Monroe. Combination of bad publicity for Sinatra and a long stretch without a sock record (his last biggie was *Mam'zelle* over a year ago and that bowed to the Art Lund version for impact) took its toll in this year's poll. But Como's disk success remained at high level with one smash hit to last credit (*When You Were Sweet* paired with *Chi Bobs, Chi Bobs*) and several peak-sale platters to boot. Laine pulled up from seventh slot last year to No. 3 this year on the strength of his Mercury success since *That's My Desire*; the singer even now boasts a hit in his version of Shine.

## THE BILLBOARD'S 10th Annual College Poll

### SINGERS

#### All-Around Favorite (Male)

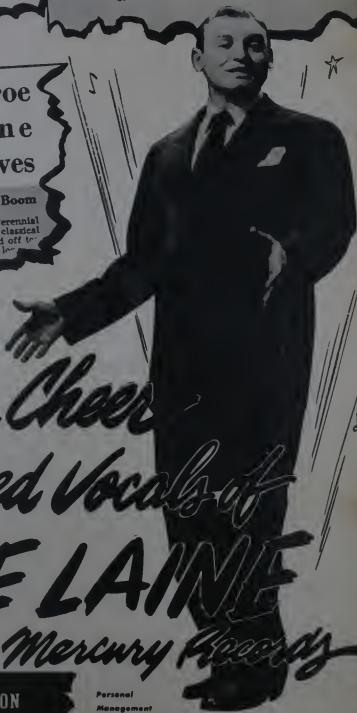
1. Bing Crosby ..... 982
2. Perry Como ..... 570
3. Frankie Laine ..... 309
4. Vaughn Monroe ..... 273
5. Frank Sinatra ..... 270
6. Mel Tormé ..... 122

## Craig "Near You," Monroe "Ballerina" and Laine "Desire" Campus Wax Faves

Iturbi, Rubinstein Longhair Laurels—Khachaturian Boom

NEW YORK/March 27.—The campus lads and lassies' selection of their favorite popular records of the past year apparently reflects the choice of

NEW YORK, March 27.—Perennial favorites of the American classical music lovers at large grabbed off to-billing among the college listeners, with piano leading the way



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